MAXIMUMROCKNROLL ISSUE 169 / JUNE 1997 / $3.00

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#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#148/Sept'95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct'95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. The Misfits, Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans.

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-dogs, Round Ear Spocks, David Hayes of Too Many Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".

#161/Oct '96. Jet Bumpers, Snuka, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Gob, Sink, Sires, Newtown Grunt, "Roots of Punk--Ohio '77.

#162/Nov '96. Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk--Los Angeles '77".

#163/Dec '96. The Last Sons Of Krypton, The Prostitutes, Wig Hat, The Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, The Zeros, Deadcats, Teen Idles.

#164/Jan '97. Naked Aggression, Lil Bunnies, Sparkle Moore, Tab Hunter, Bar Feeders, Jabberwocky, Auto Control, The Hookers, Epileptix, Acrid, "Roots of Punk--The Vibrators", "Ten Years of Gilman".

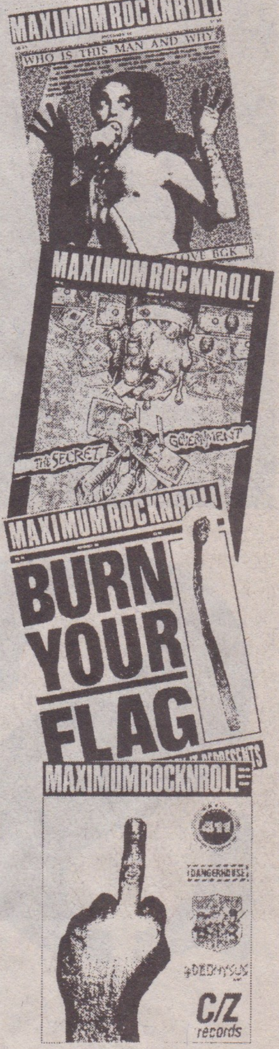
#165/Feb '97. He's Dead Jim, The Millionaires, No-Talents, Blanks 77, The Hives, The Freeze, Chris Spedding & Other People's Music, Defiance, The Real McKenzies, Savage Malignant, Sea Monsters, Dropkick Murphys, Bou Sou Nezumi, "Roots of Punk--Richard Hell".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys".

#167/Apr '97. No Fraud, Nobodys, Sloppy Seconds, The Forgotten, Thee Viceroys, Brian of Grand Theft Audio, Gauze, Danko Jones. "Roots of Punk--Kuro".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk--SLF, Undertones".

#169/June '97. Hard Skin, Cluster Bomb Unit, Jihad, Purgen, Speed Queens, Remission, Halflings, The Old Man, Deface, "Roots of Punk--Clash, Ramones, Sex Pistols".



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BACK ISSUES AVAILABLE:
Back issues 128, 135, 142, 148-150, 151 Pt 2, 155, 156 Pt 1, 156 Pt 2, 157, 159-169 are as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

NEW AD DUE DATES

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CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

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Please send all records, letters, articles, photos, interviews, ads, etc., to:

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NEW PHONE #s

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

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90.3FM	Tuesday 8PM
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89.7FM	Thursday 12PM
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103.3FM	Wednesday 8PM
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KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCNI	New London, CT
91.1FM	Tuesday midnight
WCSB	Cleveland, OH
89.3FM	call station
WESU	Middletown, CT
88.1FM	Wednesday 4PM
WMSE	Milwaukee, WI
91.7FM	call station
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104.1FM	various time slots
4ZZZ	Brisbane, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. We will be discontinuing this project by mid-August. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

OPSTAND/SEEIN' RED-split-EP/ABSTAIN-CD
CHARLES BRONSON/QUILL-split EP
THATCHER ON ACID-Curdled/The Moondance-CD
EPILEPTIX-Self Hate-EP/DEVOID OF FAITH-CD
UK SUBS-Peel Sessions/Quintessentials-LPs
MK ULTRA-Melt-EP/ACTIVE MINDS-EP
IN/HUMANITY-Your Future-EP
CRESS-Monuments-LP/THE MOB-CD
V/A-Let's Start A Riot-EP
SWEATBELLY FREAKDOWN-LP

ROB COONS

CHARLES BRONSON/QUILL-split EP
IN/HUMANITY-Your Future-EP
OPSTAND/SEEIN' RED-split-EP
YOUTH OF TODAY-Take A Stand-LP
INWARD-Zeit Zum Traumen-10"
DEVOID OF FAITH-Discography-CD
MK ULTRA-Melt-EP
SUPPRESSION/CRIPPLEBASTARDS-split LP
V/A-The Time Is Now-EP
TAMPERE SS-Sotaa EP

DR. DANTE

TITANS-Wild Guy-EP
DUKES OF HAMBURG-LP
JUMPIN' LAND MINES-EP
PRISSTEENS-The Hound-45
PLANET ROCKERS-Gotta Travel On-45
AUTOMATICS-10 More-EP
EYELINERS-Broke My Heart-45
MAD 3-Napalm-EP
THE FELLS-She's Alright-45
STEVE AND THE JERKS-LP

JEFF HEERMANN

SOLID STATE IGNITION-Cookin' With Gas EP
DEMOLITION DOLL RODS-Tasty-LP
COUNT BACKWARDS-Sorry Charlie-45
VON ZIPPERS-Würms-2x45
UK SUBS-Peel Sessions-LP
RECLUSIVES-More Of The Same-EP
LINK WRAY/BUNKER HILL-Friday Night-45
HEADCOATEES-Punk Girls-LP
DICKS-1980-1986-CD
MAD 3-Napalm In The Morning-EP

TOM HOPKINS

DETESTATION/ABUSO SONORO-split EP
IN/HUMANITY-Your Future-EP
RUSTY JAMES-Bulletin-EP
HOT WATER MUSIC-Fuel For The Hate Game-LP
CHARLES BRONSON/QUILL-split EP
THE MAKERS-The Hunger-LP
MK ULTRA-Melt-EP/LOGICAL NONSENSE-live
STILL LIFE/RESIN-split EP
SWEETBELLY FREAKDOWN-Pleas...-LP
GRIVER-The Letter-LP

CAROLYN KEDDY

HUMPERS/NASHVILLE PUSSY-live
SUNSHINE SUPERSCUM-Two Reactions-EP
COUNT BACKWURDS-Sorry Charlie-45
FIREWORKS-Lit Up-CD
ELECTRIC FRANKENSTEIN-Moving Faster-EP
VON ZIPPERS-Wurms-EP
STEVE & THE JERKS-Leader Of The-LP
PRISSTEENS-The Hound-45
V/A-Shitting-EP
WHITE-OUTS/HAIRY PATT BAND- split EP

RAY LUJAN

AEROBITCH-C'mon Cop-CD
RECLUSIVES-More Of The Same-EP
PADDED CELL-LP/GAMEFACE-Cupcakes-EP
TRAVIS CUT/RHYTHM COLLISION-split EP
76 SHOWDOWN-Words That Sting-CD
CROCODILE GOD-Mind The Cat-EP
PRISSTEENS-The Hound45/CHOPPER/BLEW-split EP
THREE YEARS DOWN-Kill The Cool-LP
BUSINESS-The Truth-LP/RADIOZERO-CD
THE TANK-Standing In Your Way-EP

TIMOJHEN MARK

CHARLES BRONSON/QUILL-split EP
IN/HUMANITY-Your Future-EP
OPSTAND/SEEIN' RED-split-EP
IMPETUS INTER-An Infinite Capacity-LP
INWARD-Zeit Zum Traumen-10"
DEVOID OF FAITH-Discography-CD
MK ULTRA-EP/CROOKED COPS-EP
HICKEY-CD/HUMAN ALERT-CD
NEOS-EP/NO THINK-EP
V/A-A Tradition Of-EP/V/A-Let's Start A Riot-EP

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TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

ALLAN MCNAUGHTON

- OPSTAND/SEEIN' RED-split-EP
- CHARLES BRONSON/QUILL-split EP
- THATCHER ON ACID-Curdled/The Moondance-CD
- ACTIVE MINDS-Free To Be Chained-LP
- UK SUBS-Peel Sessions/Quintessentials-LPs
- MK ULTRA-Melt-EP
- IN/HUMANITY-Your Future-EP
- CRESS-Monuments-LP
- ERASE TODAY-London, New York,The World?-EP
- COLD COLD HEARTS-LP

JAH NELL

- EPILEPTIX-Self Hate-EP
- V/A-Phelpsy Destroyer-EP
- REDUNDANTS-I Hate The...-EP
- AUTOMATICS-Ten More Golden Greats-EP
- THE MAKERS-Hunger...-LP
- COLD COLD HEARTS-LP
- APRIL MARCH & THE MAKERS-LP
- Cometbus-#40-zine
- RECLUSIVES-More Of The Same-EP
- CRIMINALS-LP

BRUCE ROEHRS

- THE BUSINESS-The Truth...-LP
- THE WRETCHED ONES-Go To Work-LP
- THE REDUNDANTS-I Hate The...EP
- V/A-Let's Start A Riot-EP
- V/A-Oi! It's Party Time Vol 3-EP
- DROPKICK MURPHYS-Fire & Brimstone-EP
- ONE MAN ARMY-Shooting Blanks-EP
- THE EPILEPTIX-Self Hate-EP
- BUZZCRUSHER-Watch Out-EP
- TAMPERE SS-Sotaa-EP/UK SUBS-Peel Sessions-LP

LEAH URBANO

- HOT WATER MUSIC-Fuel For The Hate Game-LP
- SWEETBELLY FREAKDOWN-Pleas...-LP
- UNBROKEN/BRIGHTSIDE-split EP
- YOUTH OF TODAY-Take A Stand-LP
- IGNITE/X-ACTO-CD
- V/A-Brewing-EP
- V/A-East Coast Assault Vol 2-CD
- No Labels-#4-zine
- STATE OF FEAR-The Tables Will Turn-LP
- UNIFORM CHOICE-New Jersey 7.8.87-LP

JON VON

- MAKERS-Hunger-LP
- FELLS-She's Alright-45
- SUPERSNAZZ-Devil Youth-LP
- TITANS-Wild Guy-10"
- COUNT BACKWURDS-Sorry-45
- SONIC DOLLS-Love Letters From Tour-EP
- RECLUSIVES-More Of The Same-EP
- GASOLINE-I Just Low-EP
- MUDDY FRANKENSTEIN-Dance With Evil-CD
- NEW BOMB TURKS-45/WONKY MONKEES-45

RYAN WELLS

- SPLASH 4-Kicks In Style-LP
- ACCIDENT-No Romance-CD
- SUNSHINE SUPER SCUM-Two Reactions-EP
- IMPETUS INTER-Infinite Capacity-LP
- HEADCOATEES-Punk Girls-LP
- V/A-Murder Punk Vol 1 & 2-CDs
- GASOLINE-I Just Low-EP
- STEVE & THE JERKS-Leaders-LP
- DRUIDS OF STONEHENGE-2xEP
- NEOS-Fight With Donald-EP

TIM YOHANNAN

- EPILEPTIX-Self Hate-EP/CRIMINALS-LP
- GOTOHELLS-VMLive-EP/EYELINERS-45
- PLANET ROCKERS-Gotta Travel On-45
- V/A-Let's Start A Riot-EP/RECLUSIVES-EP
- ABNORMAL-Tales From The Rat Side-EP
- ADRENILINE OD-Sentimental Abuse-EP
- MURDER CITY DEVILS-EP/NEOS-EP
- PRISSTEENS-Wild Man-45
- GASOLINE-EP/VON ZIPPERS-2x45
- ONE MAN ARMY-Shooting Blank-EP

REMA YOUNG

- RECLUSIVES-More Of The Same-EP
- GOTOHELLS-VMLive-EP
- FIREWORKS-Lit Up-CD
- FELLS-She's Alright-45
- MAKERS-Hunger-LP/DROPOUTS-Come On-CD
- THE WRETCHED ONES-Go To Work-LP
- MORNING SHAKES-Lotta Trash-CD
- LAZY COWGIRLS-Route 66-10"
- V/A-Death To False Metal-CD
- MAD 3-Napalm-EP/NEW BOMB TURKS-45

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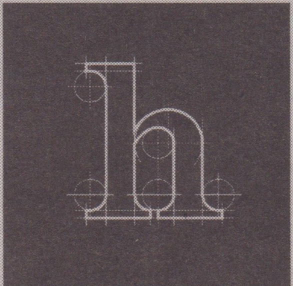

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103. FIRE PARTY complete discography Ⓓ
102. THE WARMERS self-titled * Ⓒ
101. BLUETIP 'Dischord No. 101' * Ⓒ
100. THE TEEN IDLES **6 unreleased tracks from 1980 by Dischord's founders** †† Ⓐ
99. THE MAKE-UP 'Destination: Love, LIVE! at Cold Rice!' * Ⓒ
96. SMART WENT CRAZY 'Now We're Even' * Ⓒ
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Ⓖ	CD single	4.00	5.00	7.00

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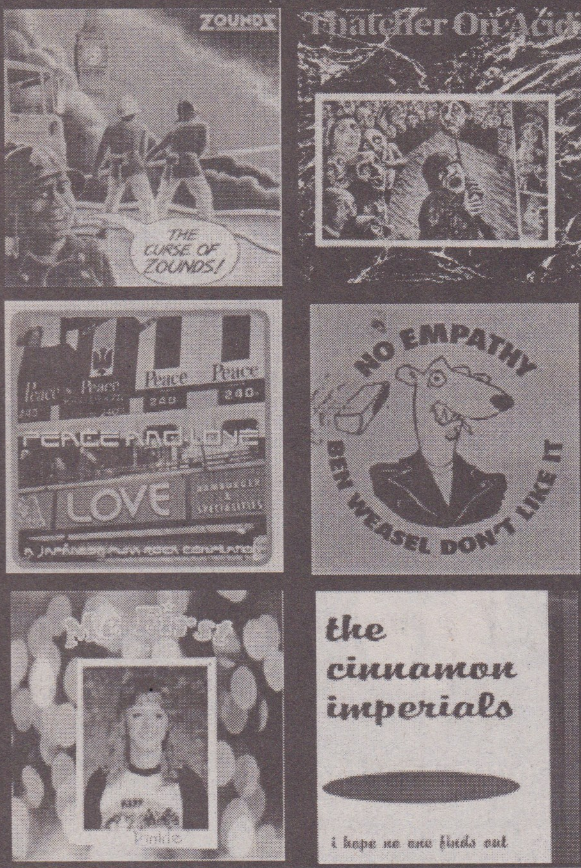
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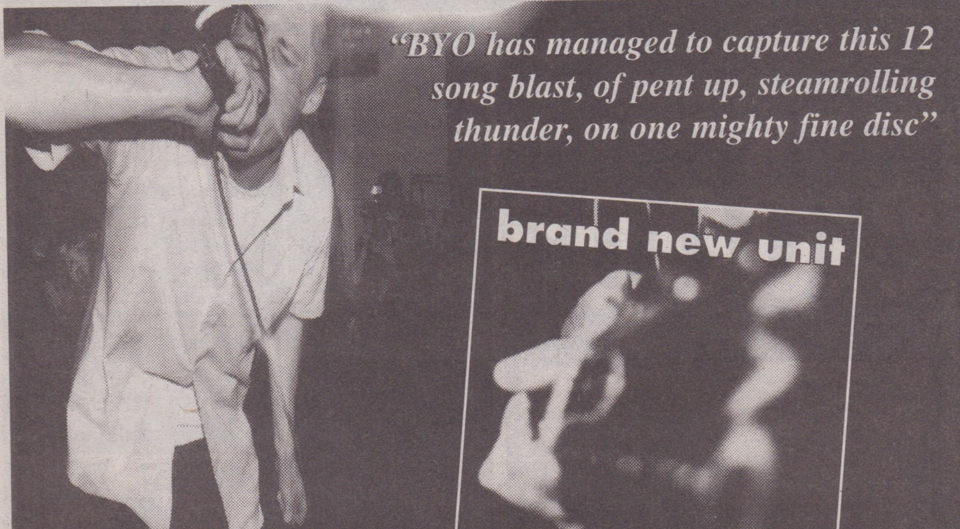
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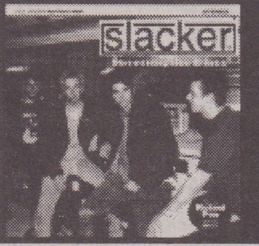
AUTOMATICS
20 Golden Greats!

MP-504
THE AUTOMATICS
"20 Golden Greats!" CD
$10.00

Although you certainly can't tell from the shitty black blob of ink above, the CD has a picture of both EP sleeves on the front, just so no one gets mixed up! This is not a new album, it's a CD reissue. Or, as Shane White would say: IT'S A CD REISSUE!!!!!!!!!!!!! If you own the EPs, *don't* buy this unless you really dig CDs. There are NO secret bonus tracks, although CD buyers will be treated to superior sound quality (for 10GG especially) and a spiffy photograph of **Captain Cool**'s bare buttooski...

Now those unfortunate enough not to have a record player can rock out to cool **AUTO$** tunes like "Degenerate," "Mommy is a Commie," "Sit and Drink," and "Punk Rock!" The world is a better place. The price is $10, way the fuck too much, sorry about that... Consider it your donation to the cause...

Only one year and two days to get paid... Not bad, Eric!!!



MP-21
SLACKER
"Covering The Bases"
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Can you say PENNSYLVANIA POWER POP? Can you say REALLY GOOD? Can you say **SLACKER**??? Fuck yeah! You may have heard the trash-talking about these guys. Bullfeathers!!! Hey, I've had nothing but good experiences with this band—they've got their shit together and they're nice guys. You want to support a greedy fucking mercenary slimer, check out SCREECHING WEASEL... Now *that's* a sick little soap opera. You wanna hear a red hot Penna power pop-punk band, send me three bills today!

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MP-502 AFTER SCHOOL SPECIAL debut CD < Brilliant power pop-punk
MP-501 THE AUTOMATICS self-titled CD < One of 1996's Top 10 CDs!!!

Mutant Pop Records

* = preorder this or not

MP-21 SLACKER "Covering the Bases" < Four pieces of power pop
MP-20 THE AUTOMATICS "10 More Golden Greats!" < Start with this...
MP-19 THE MUTE ANTS "Planet of..." < Rave reviews rolling in
MP-18 SICKO "Tea Three" < Game sleeve ditched, sorry!!!
MP-17 THE AUTOMATICS "Makin' Out" < The best sleeve of all...
MP-16 AFTER SCHOOL SPECIAL "Wrong" < Great review last MRR!
MP-15 THE CONNIE DUNGS "No Chance" < Finally here, first 500 on Jade!
MP-14 UNDERHAND "Connections" < Arne from Zoinks!'s better band!
MP-13 THE AUTOMATICS "10 Golden Greats!" < Three idiots, ten songs...
MP-12 MORAL CRUX "Victim of Hype" < Five fucking stars, buy this!!!
MP-11 BUGLITE "Sorry to Disappoint You" < Kyle and the crew do three.
MP-10 JCCC "Victoria's Secret Sauce" < Kick out the jams, motherfuckers!
MP-09 SCRATCH BONGOWAX "Dogpile on Liz" < Goof punk sensations...
MP-08 CONNIE DUNGS "I Hate This Town!" < Still selling well!
MP-07 UNDERHAND "Under a Glass" < Top Underhand effort.
MP-06 EVERREADY "County Transit System"< San Diego power slop
MP-05 THE AUTOMATICS "All the Kids..." < The legend began here!
MP-04 STINK "I Don't Want Anything..." < A side kicks booty...
MP-02 ROUND NINE self-titled EP < They skanked before you!
MP-01 UNDERHAND "Desire" < The legend began here!
MP-703 THE PULLOUTS "A Lot of Power Tool..." < Killer shit!
MP-702 JCCC "Punk Explosion!" reissue < Top selling MP reissue...
MP-701 EVERREADY "Kalifornia" reissue < Muy goodo, compadres!

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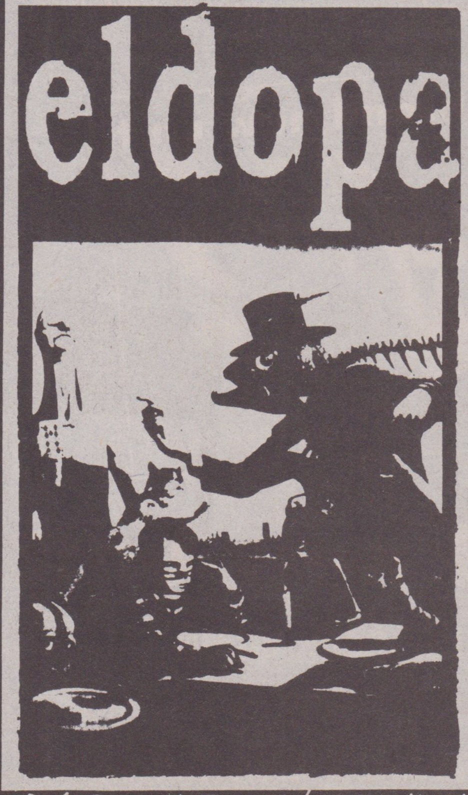

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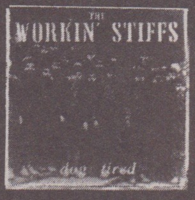

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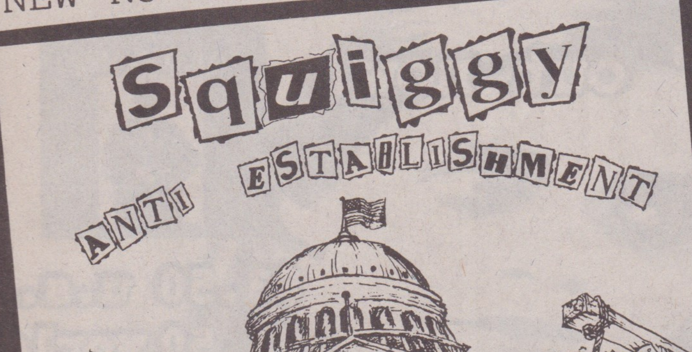

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LAST MINUTE ADS SUCK. SO DO YOU.

All prices above are postpaid in the US. Outside the US write for prices. Make money orders payable to PAT MATHIS, not Passive Fist. We've got lots more - send a stamp (outside US send $1) for a complete list.

HELLO TO OUR FRIENDS AT BELOW ZERO. :)

Dave at D-Core in Indianapolis and Pizza Mike at Sounds of Annihilation in Baltimore - you stopped answering my letters. Get in touch or be added to the rip-off list. Anyone who still owes us, listen up - our label lives from one pressing to the next, jerko - you can be a cooperative, useful and productive part of the scene or find someone else to dick over besides your fellow punks. I washed dishes 35 hours a week to fund our last 7" release and you fuckers are buying your beer with money from our records? Fuck you. You don't stand for shit.

WE'RE JUST KIDDING. YOU DON'T REALLY SUCK.

The In/Humanity "The Nutty Antichrist" LP is finally back in print! Distros or lables interested in wholesale or trades, please get in touch. Up next: represses of all old P.F . stuff and a buttload of new releases from Quadiliacha, Black Merinos, Damad, Retribution and more. In/Humanity will be on tour from May 9-June 5 and Quadiliacha from June 13- ? . For info call (912)966-0329.

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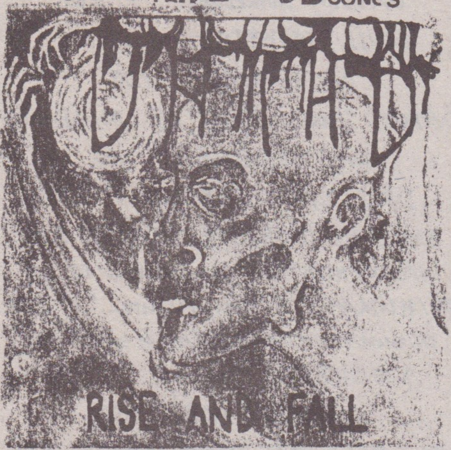
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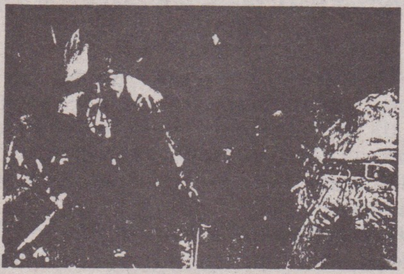

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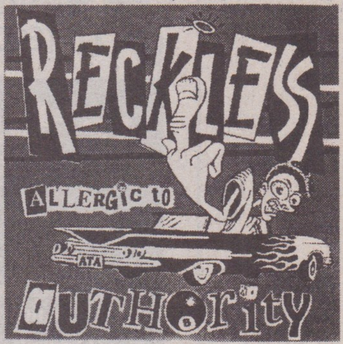
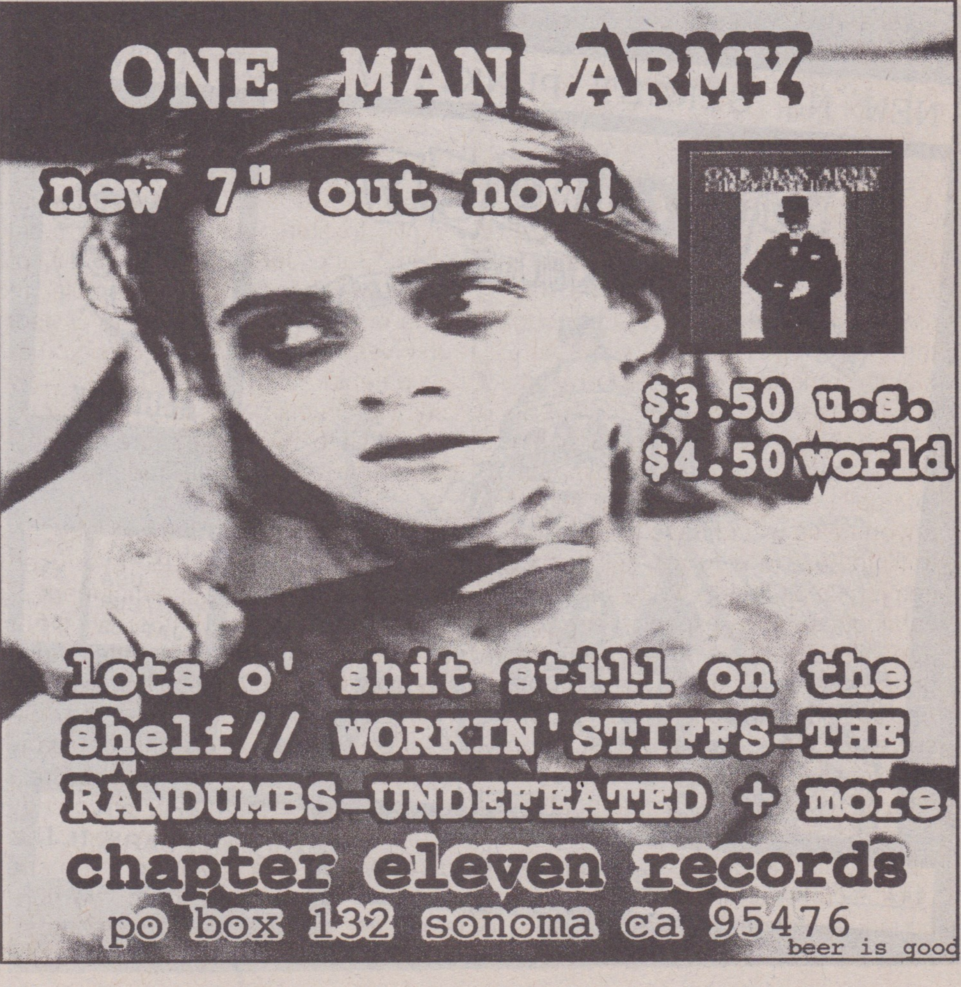

RECKLESS
ALLERGIC TO
authority

Reckless "Alergic to" 7"
Debut release from a band
that is going to take over
the world. Great old style
Check review, MRR # 167



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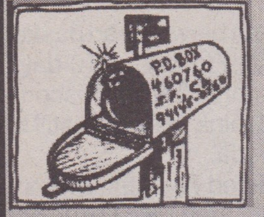

A Dear MRR, readers, and especially distribution outlets,

Just thought I'd tell you what a wide gulf exists in our scene. I run a small mail order service in the UK, specializing in '77 (and other tuneful punk with bollocks), oi, etc. After having no hassle dealing with "Headache Recs", I decided to branch out a bit.

What I did was to go through Feb. MRR's review section, and send, on average, 25 dollars to each label who's release took my fancy, and told them to send however many copies that (minus 'cheapest rate' postage) entitled me to. I know it was a risk (2 labels "Johann's Face" and "Flat Recs" - haven't as yet replied) but when I got replies from "Havoc" and "Pelado" I thought it had been worth it. Both great, honest labels. The former sent 7 copies of the "NOTA/Brother Inferior" 7", plus 2 freebies for review in my newsletter, "Savage Amusement", and the latter sent 9 copies of the "Dimestore Halos/Bladder" split EP, plus 3 freebies. Pretty much the same sorta deal as I got from Deidre of "Bovver 96" (who sent 12 EPs for 30 bucks).

So far so good. That's until I got a reply from "Sessions Recs" from California. The parcel was the size I expected, but after removing the packaging, what did I find? *Three* "D.I." singles! I eagerly rummaged through the pile of catalogues they'd sent to look for some kind of justification.. Turns out I'd been charged *13 dollars* for postage! Anyone can send 3 singles (by the method I requested) for about 3 to 4 dollars... but then again I doubt if anyone else would have the audacity to fill the package full of their unsolicited junk mail (in this case "Sessions" catalogues) - at my expense... my postage bill!! Needless to say, you can guess where the catalogues ended up! And apart from this scam, the 7"s themselves were 4 bucks each - that's more (wholesale) than decent labels like "Havoc" charge direct to the punter!!

So in the end, just to break even I'd have to charge £5 each (nearly 9 bucks)! Not that I *would* of course - I'd be laughed at!

Before I go can I just say 'best of luck' to all labels run with trust & decency, and as for "Sony"-style big set-ups (pun intended!) like "Sessions", well I'd better not say any more... Full colour catalogues, professional invoices (with even the salesman's name on!)... er... I'm sure they've got a pretty handy solicitor too!

Hope this acts as a warning to other small distributors, and if any *decent* labels (i.e. the kind mentioned in the first paragraph, who offer similar deals, using "small packets" postage) send me about 10 copies of their releases, I'll send them the appropriate amount of dollars as soon as I receive the records). Just one thing - no cassettes, no college punk drivel (Green Day/No FX blatant copyists)... Just melodic punk or oi (no Nazis) with bollocks! Cheers for your time,

Trev, "Savage Amusement"/ 57 Briardene/ Burnopfield/ Newcastle Upon Tyne/ NE16 6LJ/ England

B MRR,

For whatever it's worth, the following story demonstrates the ability of a small guy, utilizing the system, to derail a giant!

In June, 1996 I received a call at Soda Jerk HQ from Bob (singer/guitarist for Bleed) informing me that he had just seen a spot on the E! Channel announcing Ellen DeGeneres' alliance with Lava/Atlantic to start her own record label called "Soda Jerk Records". Well, of course I was shocked and scrambled to figure out what we could do to protect ourselves. Luckily, my girlfriend's brother is a patent/trademark attorney in New York. He did the necessary paperwork, Fed Ex'd it to me for signature and off it went to the U.S. Patent Trademark Office.

In the meantime, we had to determine if Ms. DeGeneres had ever used the mark prior to her announcement or before we first used it, thus giving her some common law rights. After much investigation, we surmised that we most likely had first use of the name. On October 1, 1996, Ellen and company released their first record on the Soda Jerk/Lava/Atlantic imprint (a comedy record by Ms. DeGeneres herself). This was an obvious infringement on our mark.

On October 11, 1996, we contacted the "other Soda Jerk Records", and informed them of our existence. On October 21, 1996, I received a call from Arthur Imparato, Ellen's manager. He apologized for the mistake and asked me "how much I wanted for the name". I told him "the name was not for sale and that I wanted them to cease from selling anymore copies of the record". He then said "he would have to talk to Atlantic Records regarding that issue".

We did not hear from anyone until November 6, 1996, when Ellen's attorney, Fred Goldring contacted me and said "they would change the name". Needless to say, we were quite happy. When I asked about the continued sales of Ms. DeGeneres' record, he replied, "We will continue to sell through the first pressing. Any subsequent pressings will have the Soda Jerk mark removed". I said, "I didn't feel it was right for them to continue to sell the record with our mark on it". He said, "Listen if you feel like you're being damaged, then sue us, because you'll lose". Well, he was probably right. How could a small indie label defend itself from a giant like Ellen DeGeneres and Atlantic Records? Nonetheless, I told Mr. Goldring that I wanted a written understanding of how they planned to stop using the mark. I finally received it on February 18, 1997.

To bring this whole issue to a close, I recently came across an article in the March 8, 1997 issue of Billboard which read, "Ellen DeGeneres and Lava/Atlantic, who announced plans last fall to start a comedy and music label, have dissolved their venture. Neither side would comment on the split".

Well, now we know what really happened. Touche'.

(Editorial): I hear a lot of bitching and complaining about how bullshit copyrights and trademarks are. Well, here's a fine example of how important it is to cover your ass. If we had not filed for trademark protection (which we probably would not have done had it not been for this incident), we would have been screwed!

We would have had to change our name, reprint all of our releases, establish a new name, etc. etc. We used the system, and it worked for us, in a big way! Use the tools available to you and sometimes, you can be just as

P.O. BOX
460760
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strong as the giants.

Mike Jerk/ Soda Jerk Records/ PO Box 4056/ Boulder, CO 80306/ (303) 443-2227

Dear MRR,

This letter is a response to a letter that you printed in your April issue. The letter was written by an individual named Jason Miller, and his article dealt with warning people about our band (Slacker). Jason made several negative allegations towards our band over an incident which occurred this summer when we were supposed to tour with Grapefruit.

We felt that it was necessary to respond to this letter because up until this point we were unaware of our "wrong-doing". We felt as a band that it was important to clarify our side of the story.

I guess we should start by saying that we met Grapefruit two years ago when we played a show together at Gilman. At the time, both bands were on tour, and we seemed to get along well. Brandon from Grapefruit told us that there were people in Hawaii who set up shows for mainland bands, and that on our next tour we should consider trying to go to Hawaii. Brandon gave us his address and we continued to stay in contact. A year later we were planing another US tour, and considered the possibility of going to Hawaii.

Living in the mountains of Pennsylvania, where it snows from October to April, made the possibility of going to Hawaii seem great. Brandon told us that a good friend of his, Jason Miller, was setting up shows in Hawaii. We got in touch with Jason, and everything seemed cool. Jason told us that it would be possible for us to come to Hawaii, but that there may be some difficulty in covering the airfare. At this time we offered to pay for half of our airfare, and Jason Miller said that he could cover the other half. We did promise Jason 7"s and posters, and we did deliver. We sent 25 of each 7" we had out at the time, and 100 posters. We are not sure what Jason expected, but we sent what we had. As for sending these materials a week before the show, that would have been difficult considering that we were in Oklahoma, and the materials were sent from PA.

We are also confused about how we demanded to leave on a certain date considering that we booked our tour around going to Hawaii. We spent two days at a friend's house in Los Angeles before going to Hawaii, and we didn't play in LA until we returned from Hawaii. If Jason Miller wanted us to leave a day or two early, I don't think it would have been a problem.

When we were in Hawaii everything seemed great. The bands we played with were great, and the people we met were great. All in all, we thought that it was a very worthwhile experience. Therefore when Jason told us that the club took a large percentage of the money, and he didn't have all of the money to pay us back, we told him to give us three hundred dollars less than he was originally going to, and that we would take the loss.

Besides, we had covered our cost selling merchandise. We didn't want Jason Miller to lose any money, and we don't understand how our telling him to keep three hundred extra dollars could be viewed as being jerks about money. Bottom line is that when we left Hawaii, we thought that everything went well and that our relationship with Jason Miller was on good terms .

We did agree to set up eight days of a tour for Grapefruit, because we appreciated all of the help they has given us, and we thought they were great guys (we still do). Jason gave us specific dates of the tour that he needed to have booked.

These dates included three shows in Georgia, because Jason had tickets for the Olympics, and five shows from Florida to North Carolina. Unfortunately as many bands may know, trying to book any shows in Atlanta during the Olympics was impossible. We did however manage to book the other five dates from Florida to North Carolina. We drove straight from Pennsylvania all the way down to Florida just to play these five shows with Grapefruit. When we arrived at the show that we were supposed to meet Grapefruit at, they weren't there. The next day we went to leave for our next show in Jacksonville, Florida, and on the way our van blew a head gasket. We were stuck in Florida for 10 days, and if it wasn't for Bill from Discount helping us out, I think we would still be residents of Florida.

We contacted all of the promoters who were doing shows for us and let them know of our misfortune. Grapefruit only showed up for one of the five shows we booked; of course because our van broke down we didn't make any, so I guess they did better than us. Because we broke down, we ended up losing $1500. If anyone should be upset, it should be us. However, we are not upset because we understand that when you try to do things for yourself it doesn't always work out the way you plan.

In closing, we tried to help Grapefruit out because we think that they're nice guys and a good band. We were under the impression that Jason Miller was helping us out for the same reasons.

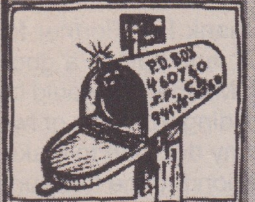
Jason did the best that he could, and so did we. We both lost money trying to do the things and support the bands and music that we love. The lesson to be learned here is if you are a promoter who wants to work with bands with unlimited resources when it comes to touring and promotion, then maybe the major label genre is your calling. However, if you want to work with bands who are still willing to make music that comes from the heart, then you have to be willing to accept that things are not always going to be perfect. We are disappointed in the fact that Jason Miller felt that it was necessary to air his grievances to the public instead of trying to resolve them directly.

Unfortunately, until this letter appeared we were unaware that this was an issue. We would like to apologize for any inconvenience that we caused Grapefruit, and we like to thank all of the people who continue to support us!

Slacker

Dear MRR,

I just can't get it through my fucking head. My whole family is homophobic. There isn't a fucking thing I can do about it. My whole family. My whole fucking family. Never mind the fact that



most of them are fucking racist motherfuckers as well. Fucking Richard, I'm so fucking proud of myself that he has always hated me. That fucker. That motherfucker.

And my mother. No matter what. I keep trying to have her be good and normal to me and to treat me right. Homophobia is not an opinion, it is a fucking stupid and incorrect attitude based on lies, false consciousness and sexism. It's based on wrong shit, like the notion that you should hate people because you disagree with them, or that people making different choices about who to have for sexual partners are dangerous. to children and small furry animals.

All of that is bullshit. I don't fucking get it. I can't fucking stand it. My family fucking sucks. I feel totally alienated. I know what is right, but I will never convince them, not even with the fact that I myself am what they disapprove of and spit on. I have to hide it from my fucking right-wing brother because he walks around saying shit like "*I hate faggots*," and if he ever found out he would take away my little niece from me forever. I don't fucking know why they have to be so fucking lame. I hate it. I fucking hate it.

I don't know what to do. I am so fucking scared that my life is going to suck. I mean, I feel like the only person I can really count on to love me no matter what is my mom, but she isn't cool with this huge part of me, and she is so wrong, and she inadvertently makes me feel so scared that others are going to hate me too and are going to hurt me, and that there will be danger around every corner, that I am going to get messed up and hurt and alienated and fucked over. And to top it all off, if any bad shit does happen to me because of it I won't be able to tell her because I just know she will feel like I asked for it somehow, and she will say that if I stop behaving all weird, people won't kick my ass.

My mom is my only family member who is cool to me and tries to love me right. If I can't even count on her to support me in who I am, then the world is a shitty, scary, and fucking lonely place.

Katie/ Eugene, OR

E

Dear MRR:

Within the North Amerikkkan anarchist community there is a persistent problem with communication - or, rather, a lack of communication - between active groups. In large part this seems to be due to an absence of accurate information about what's going on where and who's involved with what. The nature of anarchist organization in a society so saturated with problems requiring urgent attention often means that groups collapse or lose contact with one another with nobody really knowing what's going on with anybody else.

Another difficulty - encountered most often by those new to activism - (and exacerbated by the tenuous contact between groups) is the lack of information about how to implement specific tactics. Simple but vital information about what can be done individually is lacking, as is a reliable source of info about how to organize apart from existing groups. (For example - how does someone with no experience with prisoner support learn about supporting state hostages who have not had the relative good fortune to become counterculture celebrities?)

In an effort to (at least partially) fill this vacuum I aim to put together a publication listing (ideally) all of the currently active anarchist groups in the provinces of Ontario and Quebec, and the states of New York, Michigan, and the New England states as well. A larger area of coverage would be unwieldly for me (though I think that something like this should happen all over) so I'm limiting myself to this area. Towards this end I'm asking anyone with information about active groups/ collectives/ *whatever* in this area to pass the information along. Whether you're part of a group, know of a group, or keep a mailing list with current addresses or contact info, please send stuff for along for publication (soon I hope!). If it's *at all* possible a short description of what the group does (infoshop/ activism/ protest/ distro/ publication etc.) would be great as well.

I'm also planning a few articles about practical activism - "How to..." sorts of things. Anyone with suggestions or input is welcome to pass it along. If the first attempt at this goes well I'd like to see it become a quarterly publication to provide a constantly updated look at things. Please send information to: House On Fire/ Box 29056/ 55 Wyndham St. North/ Eaton Ctr./ Guelph, Ontario/ N1H 8J4/ Canada. Thanks!

H.O.F.

F

Dear MRR,

I feel obligated to warn the nation never to come to Utah. The scene here in Salt Lake City is so fucking lame it makes me sick. There has never really ever been a scene here, but the one that we have now sucks. The scene here now consists of a bunch of militant straight edgers, and lame ass hardliners.

I don't care about fitting in with all of straight edgers. I'm automatically disliked by them because I'm not sXe, but that's not what bothers me. What does bother me is that I have to wonder before every show I go to if I'm gonna get beat up or stabbed. The last three local shows I have gone to people have been stabbed at. What is that shit? Don't they realize that every time they start a brawl, (with anyone that's not them) or stab someone, that's one less place that were gonna be able to play at? There were already very few places for local punk bands to play at, and now there are practically none. I don't blame the club owners, I wouldn't want people getting stabbed at my club either.

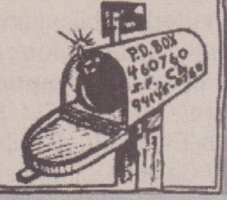
I'm getting sick of it. In some states it's skins or jocks, but in Utah it's straight edge. For all of you hardline violent straight edgers out there please chill. I understand I don't wanna watch people get beat up, and see shows canceled, and neither does the majority of people out there. Your gonna kill the SLC punk scene if you keep it up.

Sick of straight edge,
Richude@xmission.com

G

Dear MRR & Brian Zero,

I just read your column in MRR no. 166. It really reflected on me the reality of what so many of us call "punk" nowadays. You assert that the scene is made up (or was) of people who were cast out of society because they didn't buy into society's bullshit and conform. They stayed out of the public eye for fear of being abused, etc. I couldn't agree more. I personally think



this is one of the biggest splits in the scene now as compared to then. People don't seem to understand that there *is* a difference in who *is* the real thing and who *isn't*.

People who were thrown out of the social games everybody seems so fucking enthralled with were not given a choice, at least the greatest majority of us weren't.

The difference now is that because "punk" is "cool" and the ever-present goal of this shit we call society is to maintain coolness, otherwise known as popularity, people are converting into punkdom to play the game. They are coming into *our* territory, that of the outcast in order to follow the trend, thus the game. For all of you who don't believe it, take a good fucking look at any high-school football team. *Now* look at some of these scenester-fucks who call themselves "punks". See a correlation?

I know for a fact I'm not alone here. You see, the difference arises from the fact that these fucking assholes can leave whenever they want and phase back into the sewers of society without the slightest problem. They sacrificed nothing to get here (like a normal life, thinking for oneself, acceptance of all the other brain-dead drones, and quite a few other things) so they risk nothing when moving on. In fact, these fucks do more damage to the scene than a million Green Days, Offsprings or Rancids ever could.

They come in and rape our culture, steal our self-made identities and crush our almost pitiful and nonexistent unity and then *move on*. They take these things and say "I was always like that" and gain empathy from the same assholes who spawned them and all their kind, their jaunt through "rebellion" giving them more social authority. I've talked to a million of these fucks and come up with the same conclusion *every time*.

I have no problem with new people coming into the scene as long as they do it with the knowledge that this is *not* something you can fucking shed like a snake skin when things get a little tough. Individuality is not a costume you put on and then throw on the ground when you are done with it. If you believe that is what real punk is all about, you *aren't* one. *Period*. Most of us were not given the choice of to be or not to be. We had it forced upon us by our conscience or by those who saw us as a target to prove how "cool" they were. Punk is not about conformity, or it wasn't, so far as I remember.

We all had our reasons for being here, and I'd fucking *bet* that those of us who are in it for more than a year aren't here because we were following some fucking societal trend or by playing the game. There *is* a difference in those who are and those who are *not* the real thing, so next time you meet someone who says they are a punk, don't be surprised if they don't know the first thing about what the hell it means, and I don't mean being able to list every punk band since MC5 up to the modern day...

If you wanna scream at me, go the fuck ahead. I'm bored as fuck anyways... Erik Courter/ 6598 Deerpath Rd./ Oregon, IL 61061, or bitch me direct at : Ecourter@niu.edu

P.S. Am I the only one who remembers the punk movement being apolitical?

Erik,

How are you sacrificing anything if you didn't have a choice whether or not to be punk? If you're part of a twenty year old subculture with pre-approved fashion and music styles, is your identity really "self-made"? How can you be all down on society and then talk about being apolitical? If you're so bored maybe next time you can write more than one draft of your letter, I think it would help.
Jeff M.

Dear MRR readers,

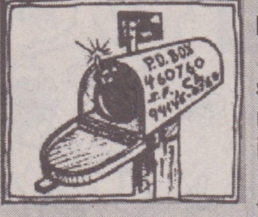
Hello again! It's me, Special Agent TK Getzgo, here to check in with you dirty punk rockers once again. I enjoyed my hiatus from the "punk scene". I just sat down to read the last three issues of this very zine, which had piled up in the corner due to my holiday, and boy! Did I ever miss all the whining and bitching and hypocrisy. (No, not really.)

I would like to make a few comments on recent events, if I may. Hopefully this will at least make the letters column. (I'll keep this fairly short, either way.) I want to thank Eric Fortner for actually *getting* it, and having a good attitude. Thanks. Maybe you would be interested in providing a column or two — but that's not my decision to make. I also wish to respond to the two surly punkies who had letters printed in issue #167.

Thanks for your input, too, guys. Honestly. If either of you had read all of my columns, however, you would notice a few things. One, I repeatedly made it clear that "The Quality of Military Life" was my column, just as every other contributor's column is hers or his Those were *my* ideas, beliefs, stories, experiences, adventures, and, yes, gripes. That brings me to you two, I never claimed that I wasn't bitching about things, I was. But weren't both of you, in between attempted slams at me for bitching and whining, crying your eyes out about things? Mostly me? Third, both of you reiterated many things that I had said in past columns and proved many of my points. I don't understand what you were complaining about. You want to write the column? Give it a shot. I think this zine could use some more fresh blood.

As for specifics, I'm not going to get back into the "god bless the u. s. of a" thing again, sorry Mr. Ring. I'm glad you're a patriot. I'm not. I wrote an entire article on military health care; you must have gotten out long ago, as it is not entirely "free" any longer. Actually, it never was. Yes, you pay for your "free" boot camp uniforms, but you also pay for your "free" health care. Read the fine print and watch C-SPAN next time the Defense Budget is discussed. The G.I. Bill does give you good money. I said that before. It is not anything like the advertisements say, however, and that was my point: watch what you believe.

To my friend Squiddie, I'd like to know how you "sip(ped) a cool one" in Saudi Arabia, where alcohol is expressly banned, even to Amerikkkan troops. You may have gone to Bahrain — like the Saudi's do — where it is readily and legally available. But all you got in Saudi Arabia was a near-beer, my friend. I visited, too. Sorry to tell you. But I didn't live in luxury there or anywhere else. I never had to live in a cubicle on a ship, although I've seen them and I don't envy you, but I didn't



live in the fuckin' *Playboy* Mansion, either. I'm not going to get into every place I served, but I will tell you that Guam is a tropical paradise compared to some of the shitholes I've seen. How ironic that you think I'm "whiny", yet you spent your entire letter crying like a baby about the same things I discussed in my column, often making the same point. Get it straight, kid.

I'm not going to get into the "punkness" of your tales of hanging out with punk rock "stars" (this is called "an attempt to provide 'punker than you' credibility", kids, don't try it at home!), but if you had any idea what I've been through you'd realize that I'm not as spoiled as you think and, unfortunately, I *was* in the military. (Actually, the "was" makes it a fortunate thing!) The last thing I want to say is this: shut the fuck up, get off your ass, and write some columns of your own.

TK Getzgo/ Civilian-At-Large

P.S. I don't give a damn what you do to your own body, like following direct military orders to stay drunk all the time, but if I ever caught you kicking a dog I'd rip your last remaining testicle off your withered body and shove it down your throat.

Smelly,

Hey, I just read your column in #166. How many squares do you actually find at real punk shows these days? I'm talking about underground punk shows, not who's playing at the Kilowatt or the Trocadero.

The only thing I see that has changed in the punk scene is that the mainstream bands that cater to squares are now marketing themselves as "punk". It's your own fault if you even pay attention to these people. If I didn't read about it in MRR I would have never even known half of these bands, like Rancid and Jawbreaker, had sold out because I don't watch MTV, I don't go to shopping malls, I don't read Spin, and I definitely don't go to any big ass rock clubs to see punk shows.

There's too much good stuff in our own scene to bother with that crap. It's not too tough to figure out what record labels, magazines, and clubs are actually punk beyond the label and the fashion. It's true that the term "punk" gets thrown around too loosely these days. Just ignore it.

For every white washed melodic "punk" band out there there's an awesome loud, ugly, fucked up band that the masses are too stupid, or lazy, to care about. Just read the Adjective Noun and Hickey interviews in the same issue - talk about pissing people off!

Fucknut/ 233 Lexington/ SF, CA 94110

Dear MRR,

In response to a letter in #166 from Butch Catholic regarding Shane White's record reviews, he should strongly reconsider his attitude toward the said reviews. Record reviews in general are boring. If I ever do flip through the record reviews, it's because a band that I'm interested in has something new out. Shane White's reviews are funny to read and bring some humor into an otherwise boring section of most fanzines.

Some people take record reviews too seriously; mostly record reviews of their own respective band. Shane White's reviews poke fun at that. Shane White is not only a great record reviewer, but also has great taste in men!

Maggie Lee/ *Slaves, Guns, and More Slaves* fanzine/ PO Box 381719 Cambridge, MA 02238-1719.

Dear MRR reviewers,

I just picked up issue number 166 and read it back to cover including most of the record reviews. One in particular caught my eye. The Chasm - Gye Nyame CD reviewed by RC. Before I continue I would just like to say that I'm not in the band or know the band so this isn't some plea for a better review. Anyhow, why the *fuck* would he mention who the band thanks.

Some bands thank Satan, is that mentioned in their reviews? No! So why the fuck would RC waste his review space saying that the band thanks God. People read reviews to find out about the band's music. Whether the reviewer liked it or not. Not who they thank. Oh so if I start a band and I thank my friend Khaleel, are you going to spend the review time talking that I thanked Khaleel? Come on, this isn't the first time a reviewer in MRR has mentioned that a band thanks God. If the band wanted their thank you list reviewed they would have just sent you the thank you list.

I would really appreciate it if someone at MRR would comment on this. I also think it's owed to the band who took the time to send you their CD to get a real review. I'm hoping Tim will do it cuz you seem like an open-minded gent who reviews *music*. Thanks.

Peace, love and anarchy,

Ben/ 1921 Campbell Ave./ Port Coquitlam, B.C. V3C 4T1

Ben,

I think you're playing dumb if you say you don't understand the difference between thanking your friend and thanking "God". Since a dependence on religion (mainly Christianity) is a big part of the repressiveness of our society, I'm not surprised reviewers (myself included) get grossed out when they find it in punk rock. Part of reviewing a CD, etc. is looking at the packaging too and praisin' the lord is one step down the road to shitdom. Jeff M.

To Tim Yohannon:

I saw the review of Ohlo Seco/ Fogo Cruzado/ Brigada Do Odio CD in MRR, but *unfortunately* the wrong address was printed!! The address "Zona Franca De Manaus - Rua Lopes Chaves 240..." is for the CD factory, probably we won't get that mail. For both Olho Seco CD and Grito Suburbano CD, the address is: Fabio R. Sampaio/ Caixa Postal 344/ CEP 07111-970/ Guaruchos - SP - Brazil. Thanks.

Fabio.

Hey Ted Rall,

I have to give you compliments on your new Rall Deal column in MRR... It's a lot of fun to read, nice and sarcastic and cynical with enough humor and good writing to keep it interesting. I also find some of your cartoons funny, but was surprised to see the column done so well... I just figured how well could some mere mortal cartoonist write? Pretty well. Keep it up. It's certainly more interesting than the advertisements for adult ritalin use that the Rev. Norb spews out every month.

Yow.

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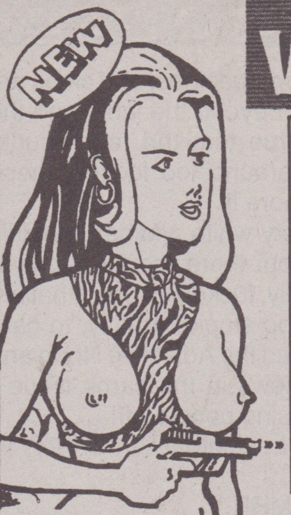

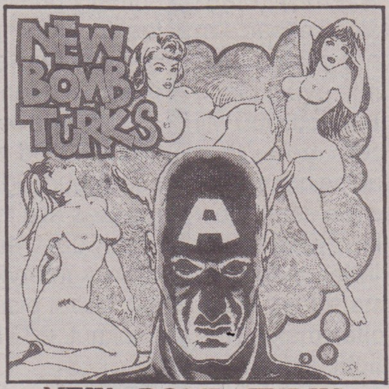
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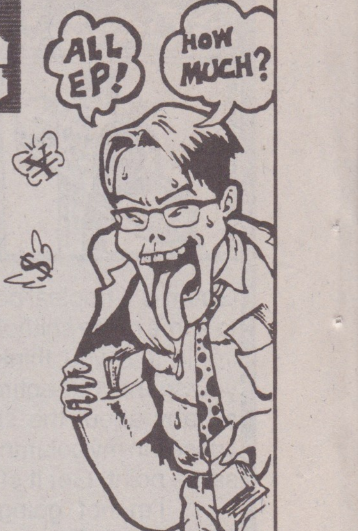
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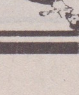

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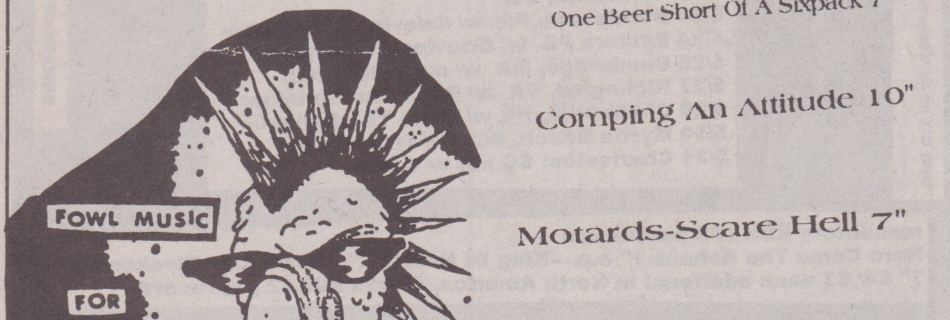

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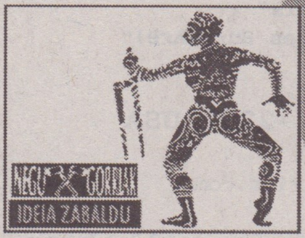

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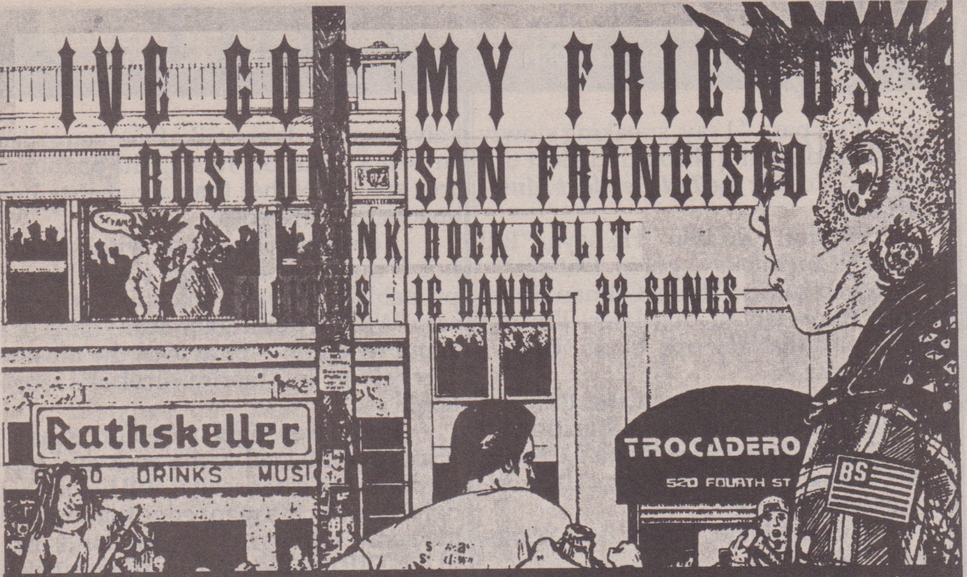

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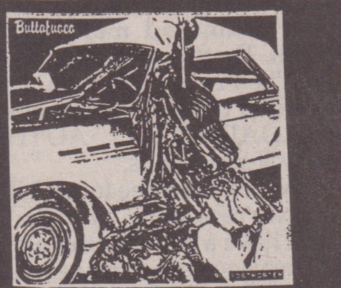

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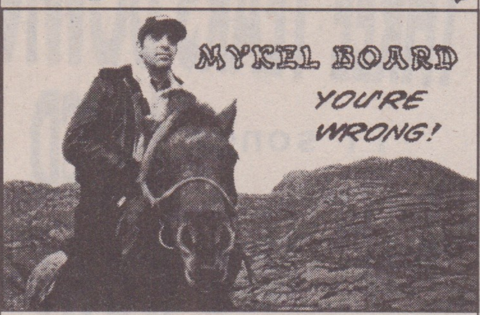

It made me happier than discovering that the Virgin Mary had herpes.

I check my voice mail and Bob Conrad's voice pops through. Bob's a long time pal I haven't seen in a long time. He's gonna be in New York, says his voice.

It further says that his band, ZOINKS, are gonna be playing at Brownies at 9PM. I should meet him there.

Great! I don't even have to ask to be on the guest list. There's an *Independent Music Festival* going on. I'm on the zine panel, representing MAXIMUM ROCK'N'ROLL. (Yeah Tim, I'm your spokesman now!) I got a free pass to all the clubs in the city.

On the way to Brownies, I run into this guy hunched over against the wind. He's got on a stocking cap and looks like he's in a hurry.

"Yo Mykel!" he says.

It's Johnny Stiff, one of the oldest bookers, DJs, general scenesters in New York. Unique in the city, he was never in a band— and is still alive.

"Yo Johnny," I say, "You're still alive. How come?"

"You should talk," he says, "more people wanna kill you than me."

"Yeah," I say, "but I was in a band."

"You call that a band?" he says.

The conversation continues on this lofty level. Then Johnny says, "You should see these bands over at The Continental. Buncha young punk bands, DISCOUNT, ZOINKS and some others. Really good!"

"ZOINKS?" I ask, "They're supposed to be at Brownies."

"Well, they're on the sign outside The Continental," he says. "They're going on late, maybe they're playing two shows."

I run over to Brownies. No Zoinks. Back to The Continental. Sure enough, ZOINKS, in big letters headlining the show.

The club has a new doorman. He looks like he's just been hauled off the D train: pudgy, large-nosed and low browed. Pure Brooklyn, with enough attitude to fill a bowling alley. I flash my IMF pass.

"What's dat?" he asks.

"It's a pass." I say, speaking slowly so he'll understand through dialect differences. "It's for the ***Independent Music Festival.***"

"We don't do dat." He says, "It'll cost ya se'em bucks ta get in. Dat's it."

Seven bucks! That's Gilman Street prices! (more about that later) I'm not gonna pay that for one band. There's gotta be a scam.

"I'm a writer," I tell the thug, "I could get you some good publicity."

"I don't give a fuck if you's George Tabb," he says. "You don't got da money, getoutta heeya!"

"Mykel! Mykel!" I hear from somewhere behind me.

It's Bob, calling me from the front seat of a van. He opens the driver's side door and I slide in next to him.

"9 o'clock at Brownies," I say, "yeah right."

"What're you talking about?"

"The message you left on my answering machine."

"Brownies? What's Brownies? I never heard of it. Is it a club?"

Either he's doing a good acting job or I've moved to the twilight zone. In any case, it's good to see him again. Also, I figure he's gonna put me on the guestlist, so why argue?

"Get me on the guestlist and I'll forget about it."

"Guest list?" he says, "What's a guestlist? This is New York, ya know?"

Wiseguy.

Anyway, we decide to use the oldest scam in the punkbook. I'll pick up an amp or drum and march in as THE ROADIE. That's how I get into Gilman.

"When're you goin' on?" I ask.

"I don't know, I just hope it's not after AGAINST ALL AUTHORITY. Nobody'll stay for us."

"Well, it won't be for awhile." I say, "While we're waiting, why don't we go out and have a drink or three?"

Then comes the answer that shakes me up. Makes my jaw drop like a TWA jet. Gives me the Boxcar Willies. Forms the reason I'm writing this column.

"I don't drink anymore Mykel." says Bob, "I just smoke dope."

Ok, STOP THE STORY. HALT! BACK UP!

I've written so much against making punk a purity test a 'movement' or a private club. I've fought against defining what is and isn't punk rock. What gives anyone the right to define something so vague?

Then it occurs to me: THE CONSTITUTION. That gives me the right. It's not like my definition is going to stop anyone else. It's also not like my word will prevent anybody else from calling themselves a punk. It's not like I've even called myself a punk. So, raising the banner of free speech higher than a comet-tailing spaceship, here goes.

You cannot be a punk without alcohol. It may not be enough (Dean Martin probably was not a punk), but it's necessary. Why? If punk is about anything, it's about rebellion— or at least the illusion of rebellion. In America, alcohol is rebellion.

Punk was fight rebellion against disco, overbloated arena rock and hippiedom. The essence of it still lies in that fight. Slowly, the razor edge that created the genre softens into paper. Bands like BLONDIE put the disco in. Woodstock II and the people who played there, put the arena back. Marijuana smoking sons and daughters of Aquarius are now bringing back the hippie. Oy vey!

Marijuana is harmless. Is punk? Marijuana is introspective and asocial. Is punk? Marijuana is peace and love. Is punk? You want peace and love? Peace this, baby!

EXAMPLE ONE: I sit at this table in the HARD ROCK CAFE. They're giving free beer to all the IMF panelists and student workers. I'd go to the VH1 awards if there were free beer. Besides, THE HARD ROCK CAFE is so preposterous, the environment itself will be amusing.

Outside, as I approach the place, the doorman unhooks the velvet rope.

"NYU festival?" he asks.

How'd he know?

Under my Dick Tracy coat, I wear a Michael Jackson t-shirt. I haven't shaved in three days, and my jeans are worn in all the convenient-to-scratch places.

[Aside: I recently read an internet review of a band. The reviewer described one of the members as "a less seedy-looking Mykel Board." I wonder what he meant by that.]

Downstairs is empty. The IMF people are upstairs, sitting at a few tables in the balcony. I'm on time, since there are only two drinking hours.

At one table are some of my fellow panelists. Intelligent, older, serious types, they sip their beer and discuss the state of alternative music.

Another table is filled with NYU student-IMF workers. Young, loud and attractive, they have nothing profound to say. I sit down there.

I can tell who's on the staff. They all wear this t-shirt with a picture of a little guy with a Beatle haircut. Then, in script: *Independent Music Festival.*

I sit next to an attractive Negress apparently "with" some guy who has a mustache and a European accent. On my other side is an attractive young man with reddish hair and an eyebrow ring.

He's NOT wearing that t-shirt. I figure he's as famous as I am, come to mingle with the locals.

A well-endowed young lady wags up to our table.

"What're ya' drinkin'?" she asks.

"I'll have a white wine." says the Negress.

"I need some ID." says the mountainous maiden.

The Negress fishes around for a driver's license. The waitress looks at it, hands it back and writes down the order. Then she turns to me.

"What are my beer choices?" I ask.

"Miller." she says.

"I'll have a Miller," I say.

She doesn't ask me for ID. She does ask the redhead, however, and he doesn't have it. She writes "coke" on her pad.

After she leaves, I turn to the guy.

"Where there's a will, there's a scam." I say, quickly downing my beer.

Suddenly the background music becomes foreground music. WINGS, blasting and bad, it almost isn't worth the beer. When the waitress returns I order another.

"And could you turn down the music?" I ask.

She shakes her head and purses her lips.

"No I can't turn down the music," she says. "This is the Hard Rock Cafe. HARD ROCK, get it?"

When the second beer comes, I slide the first one over to the red-head. He drains it.

Another waitress, a petite colored woman, comes around to take orders.

The redhead holds up his glass, "I'll have another." he says.

"Me too," I say.

The new waitress figures that the first one must've ID'ed him. That's how he got a beer in the first place. It'd be rude to ask again. So, without question, she brings him the first of many more beers. Where there's a will, there's a scam. And, I'm getting in good with this attractive redhead.

"My name's Joshua." he tells me.

"Hi, I'm Mykel." I say.

"Thanks for the beers scam." He says.

"No problem," I say. "I didn't pay for it."

"What panel were you on?" I ask him.

"I'm not on a panel," he says, "I'm on the staff."

"Well, at least you're not wearing one of those dorky t-shirts." I say.

"They're not dorky." he says, "I designed them."

He rolls up his sleeve and shows me that he's got the Beatle haircut guy tattooed on his upper arm. Jeezus! Good thing I didn't bring a gun. It wudda been in my mouth— along with my foot.

"Um, I meant that they shudda been white on black. Black on white is dorky, but the design is really cool." Boy, am I lame! Blunder after blunder pours out of my mouth like a morning-after beershit pours out of my asshole.

You know what? Young Joshua didn't give a fuck.

"That's okay," he says, "I don't care."

The guy stays friendly, chatty, hangoutty despite my idiocy. Our unity is THE BEER. I can be as much a jerk as I slip into. Joshua lets it roll off. We're beer buddies. He even calls me to invite me to see his band at CBs. I miss it though, too hung over.

EXAMPLE TWO:

You might have found out by now, that ABC NO RIO in New York has weathered the crisis and will survive. Although I haven't been there lately, I've been a supporter of the place. It's a tiny space, run by dedicated people, who have a vision of freedom: bands no one else gets, and an atmosphere no one else has. The city calls it a blight. What better recommendation could you want?

The space is run by a group of volunteers. They do the work. They make the decisions. Usually the right ones. There was a short period, however, when I thought of abandoning my support for the place.

The meeting, metal folding chairs set on the wooden floor. A short-haired, clean cut young man, with baggy jeans and round black-rimmed glasses, rises to speak.

"I think it's time we banned alcohol," he says.

There's a collective gasp.

"It just causes trouble, and the neighbors don't like it."

Now we wouldn't want anything punk causing trouble, would we? The guy might as well have said, "We need to depunk the place."

When he's challenged, the clean cut weasel says, "punk is more than just getting drunk."

Yo, Rocket Scientist, *more than X* INCLUDES X. It may include other things too, but X has gotta be part of it.

ABC NO RIO is superior to it's West Coast sibling, Gilman Street. Part of that superiority rests on the freedom of those who go there. Gilman Street is the codifying, policing, and patriotizing of punk. They ban people on rumors. They charge out-of-towners almost 30% more than locals.

[They do this slyly, though a "membership" system. They say admission is $5, but you have to be a member to enter. Membership is another $2. Instead of being good indefinitely, or for a certain number of shows, membership only lasts a year.

That means locals pay, go every week, and per show, the $2 amounts to nothing. Out-of-towners go, pay $7 and then leave. When they come back next year, they've got to pay $7 again, even if they only use the pass once. It's the Berkeley patriotic tax. If you're not from here, it's gonna cost ya.]

The worst thing about the place, however, is that they ban alcohol. This makes Gilman Street as far from the essence of punk as Michael Bolton— only in a different direction. ABC NO RIO, despite some flaws, has it down. Do it yourself, but let others do it themselves too. No rules, except for safety. Booze is ok. Glass bottles are not. Makes perfect sense.

Alcohol is as integral to punk, as heroin is to jazz as marijuana to reggae. Sure there's some crossover, but they are— or should be dabbles. The mind-melter defines the mindset.

Booze has a special place in America. If this were Japan, the situation would be different. There, drunkenness is not stigmatized. Bosses go out with their employees to Izakayas. These red lantern pubs are the great outlet in Japan. In the midst of the world's most polite culture, you're allowed to say anything you like— if you're drunk. Employees tell off their bosses. Bosses tell off their employees. You're allowed to criticize your family life, blow off steam and even cry when you're drunk. It's a closed tight society, and alcohol is the escape valve. No one thinks anything less of a person because he gets drunk— everyone does it. No one pays, except in hangovers.

Besides, sake is a drink of the samurai, with a long proud history.

Most cultures and religions afford alcohol a holy, or at least esteemed place. Jews drink four cups of wine on Passover. Catholics claim it's the blood of Christ. The French or Germans wouldn't have a meal without it.

But America is not a Jewish, Catholic, French or German country. It's a Puritan country. It's a country that says "feeling good is a sin." It's a country where you're supposed to work hard and have your reward in the afterlife. This feeling is so pervasive, that it even catches those who try to rebel against it. It's no wonder that American feminism is anti-sex. That's Puritan. It's no wonder that American punkdom invented "straight edge." That's Puritan. Despite the rationalities, statistics and social science, it all comes from that religious source. To rebel against that means getting to the core, pulling it out— and eating it.

Now, what about marijuana? Of course, it shouldn't be banned. Its persecution is based on the same puritanism as alcohol. So why is it worse?

There are a couple of reasons. First is that it's asocial, rather than anti-social. GG Allin, the epitome of punkdom, didn't say "*Smoke,* Fight and Fuck" for a good reason. Smoke breeds passivity. Smoke makes you go into a little corner and curl up with a book and something to eat. It is isolating, putting people into unfocused lethargy, rather than united scumminess.

Sure, booze leads to fights, sometimes violent fights. But it also leads to friendships and a kind of physical bonding that's impossible with pot. How many times have you seen drunks staggering down the street, arms over shoulders, hanging over each other? These are people who would never touch each other in sobriety. Alcohol frees them.

Drunks are there. In front of you— not in front of the refrigerator. They're hugging, grappling, fucking and throwing up on your doorstoop. They're not quiet. They're not peaceful. Sounds a lot like punk, doesn't it?

ENDNOTES:

—> *How much punk rock do you hear in... dept:* ZLATKO may not be everyone's shot of vodka, but he is from Bul-fucking-garia! I don't have a copy of his tape, only a notice that calls it "an original style of psychedelia blended art rock." You can get it AND a catalog from ART OF NOISE DISTRO, c/o Ivailo Tonchev, Kv. "M. Stanev" 16-G-115, Stara Zagoa 6010 BULGARIA.

—>I've always thought that Florida was the worst state in the union. When anyone gets busted on personal freedom issues, Mike Diana, 2 Live Crew, Jim Morrison, Pee Wee Herman, plenty more, it's in Florida. But maybe there are other contenders in other areas of shititude.

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1. Virginia manufacturers pay the lowest average workers compensation rate in the country.

2. Virginia is the northernmost right-to-work state in the Easter U.S.

3. Virginia's unemployment insurance premiums are among the lowest of the 50 states.

Mmmmm boy, makes me wanna live there.

—> Zine o' da month dept: And I haven't even seen it— but I read the promo. Called *Corset Newsletter* it's got "fabulous pictures, news of corset parties around the world, articles on waist training" and more. Info and subscription prices are yours for a SASE to: B.R. Creations, Box 4201, Mountain View CA 94040.

—>*Thanks dept:* I forgot to mention Antonne P (1576_ N. High St. (D), Columbus OH 43201) who I met in Columbus who gave me a buncha cartoons. Funny stuff. Maybe he should do some punk stuff— but punk cartoonists don't last to long in MRR, eh?

—> *Market pressures dept:* The band DICK ARMY writes about how their ad was among those censored in a recent issue of FACTSHEET FIVE. If you don't say anything about this stuff, then the Christians will.

The censoring printer was Western Commercial Printing, 4005 S. Western Ave, Sioux Falls SD (605) 339-2383. You might call them and ask how they choose what to censor and if they censor the word "kill" as well as "fuck" and "suck."

If you want the details from DICK ARMY, you can reach them at Padded Cell Records, POB 4710, Arlington VA 22204.

On the other hand, I heard from the new "Small Publishers Co-Op (spcoope@netline.net). Even though they're in Florida they promise "except for kiddy porn and/or penetration, we don't censor." Well, they can't be perfect, but that's pretty close. Go to the good guys. Complain to the bad. That's the way it should work!

—> *Your government at work dept:* What would be the worst for US drug companies? Drugs that work! If you're cured, what do you need the drugs for?

Dr. Stanislaw Burzyunski in Texas has cured several people of cancer. He uses an experimental technique with non-poisonous drugs. There is plenty of documentation in the case. So the FDA, guardian of the major drug companies wants to shut him down. Bang! Break in the door. Slash! Call in the cops. Arrest him. For what? "treating cancer patients who lived in a state other than Texas?" Interstate commerce, you know.

For more info— and to help the guy, you can write to the Burzynski Legal Defense Fund, PO Box 1770, Pacific Palisades CA 90272. You can also get a complete report on the case for $5 by calling 800-539-8219.

—> *Who can you trust dept:* TRUST magazine, the German spawn of MRR has a website now. I urge you to visit it at: http://planetsound.de/media/trust. It'll help if you can read German, but even if you can't, you'll be able to make fun of them.

—> *You can tell the lag time, dept:* I'm writing this just after the discovery of those guys who went to hell in their Nikes. Thirty-nine of 'em, some castrated, all laid out peacefully.

What's really interesting, is the press. They're all keen on how they made money from the Internet. How they had a website. They're pushing the computer-cult connection. I'd expect that. Computers and the web are a threat to TV, newspapers, and restricted information in general.

Imagining a sincere and true reporting press, however. It wouldn't be the internet that's the key at all. The truth is, these 39 were perfect Christians.

Sexless, self-sacrificing to the ultimate, having absolute faith in God and the afterlife, these were 39 miniature Jesuses. Death is the essence of Christianity, it's just what the minister ordered.

—> Oregon, Kentucky, Texas, Pennsylvania (sort of) and South Carolina, those are the only states left (apparently) where you can get EVERCLEAR. (Someone said Maryland too, but I'm not sure about that.) One by one it's becoming fewer and fewer. Will yours be next? *The price of liberty is eternal vigilance.* Remember that.

—>Ad o' da Month: You know how you get those "first one's free" magazine offers from publications you'd never-in-a-million-years subscribe to? I send 'em all in! That's how I was reading the April '97 issue of *Home Office Computing.*

In the classified ad section, there is an ad from INFOTEC (Box 425, Miami Fl 33283). It reads:

HOW TO GET ONE MILLION PEOPLE TO SEND YOU $2.00.

Learn my easy method, plus receive proof this works. Rush $3.00 and this ad to: INFOTEC

Brilliant, huh? The guy gets the money and writes back: "Hey sucker, thanks for the $3. That's how I get people to send me money. YOU'RE the proof it works."

—> *Walking on Thin Ice Dept:* A. Jones (103 York St., Poultney VT) sent me his xeroxed zine "Day Old Donuts." A combination of punk and fuck-it-up, the zine reviews L7, has an interview with The Lunachicks, and instructions on how to take over an IRC channel, bomb someone via computer disk, and devil worship. I hope the guy has good locks on his front door.

—>I was sorry to hear about the death of Allen Ginsberg. He was an inspiration to a lot of people, and, along with Jack Kerouac, helped rescue a fringe generation from the conformist hell that was the American 1950s. Who's gonna do it now?

—> ZOINKS were really good, by the way. I recommend them when they come to your town. They're funny, dorky on a human level, but a bit too stoned. With them played DISCOUNT, from Florida. I don't remember what the band sounded like. I DO remember it was the best looking front line I've seen in a long time. A girl and two boys: that's three pants-poppin' WOWS! I didn't know who to look at first.

The drummer was on the heavy side: Another good sign, though he wasn't really FAT. (Bands with REALLY FAT people in them are usually GREAT. I've written about that many times before. You didn't know that. You just started reading the zine six months ago and REALLY believed that Warner Brothers was buying it.

Anyway, I've been discussing BANDS I'D RATHER FUCK THAN LISTEN TO on alt.punk on usenet. If you're interested in contributing to that discussion, you can go to alt.punk or email me at mykelB@ix.netcom.com.

You can also write me: Mykel Board, POB 137, Prince Street Sta, NYC 10012. And SEND VIDEOS! I haven't got any sexy vids since I've been back from Mongolia— though this girl with a tattooed forehead comes close, by sending me pix of her breasts.

Have you ever used brass knuckles?
Renae Bryant's 5 min. interview

Well, this column is severely tardy, but here it is finally. As you can surmise from the title, my column is, for the most part, a five minute interview. Each issue I will pick a special someone and interview them about their special something. This time the person is MORGAN who spent time as a professional FIST-FUCKER.

Before we get to the meat of the column, I want to introduce myself. My name is Renae Bryant. I am a humanist, activist, Susie Bright styled feminist, workaholic, ex-stripper, dominatrix, substitute teacher, singer for He's Dead Jim, publisher of On The Rag 'zine, owner of On The Rag Records, straight forward, assertive, aggressive, angry, punk rock loving young woman.

Without further ado here comes the first of, hopefully, many bizarre Five Minute Interviews.

MRR: How did you get into fist fucking professionally?

Morgan: Well... I was working as a stripper at the time and I was brand new in this one club in San Francisco. This girl, who had just come over from this other club had approached me and said, "You look like Bridgette Bardot and I'd like to go a room with you." I said, "What do you mean?" She said, "We go up stairs and we do various shows." I said, "How much money is there?" She said, "You could make a lot of money, but you need a partner." Her name is Lydia, she's a famous writer. That's how it started I would go from one scene to the next.

MRR: How did it work?

Morgan: The guy would be behind glass. He'd say, "I'd like to see you girls play." Progressively we would go from dildos to fucking ourselves with dildos to fist fucking. We were really safe and put gloves on so we wouldn't scratch each other.

MRR: How long did you work there?

Morgan: A year and a half.

MRR: What were some of the most memorable experiences for you in that time?

Morgan: Being in the room alone with Lydia and getting it on with her.

MRR: What was the strangest thing you ever did?

Morgan: I put a "Jeff Stripper" dildo inside me, backwards so the balls stuck inside and the dick hung down between my legs. I stepped up on a chair and I had her suck my cock like it was real. I then poured amazoki, a natural rice drink, over it and it appeared that I had come.

MRR: Was this woman your lover in "real" life?

Morgan: From time to time.

MRR: Was this good money for you and looking back do you feel this was a wonderful way for you to pay your bills?

Morgan: At that time it was good for me. I was young. I was just getting into the sex industry. It opened me up to new avenues.

MRR:Would you ever recommend for someone else to do this if they had the opportunity and felt comfortable with it?

Morgan: Absolutely. Certainly, I think it is an experience you have to try once.

MRR: Has this carried on into your private life?

Morgan: I was getting fist fucked by the guy I was seeing. He kind of gave me the push.

MRR: When you performed it was on the other side of a one way mirror, where the guys could see you, but you couldn't see them, correct?

Morgan: Yes.

MRR: Did this make it easier for you?

Morgan: Yes.

MRR: What kind of money did you make?

Morgan: $400-$500 a day.

MRR: Wow.

Morgan: I want to clarify something. Fist fucking does not stretch you out. It is a muscle.

MRR: Do you think that straight couples should try this?

Morgan: Absolutely.

The End.

Send all hate mail to Tim Yo. Just joking. Please send it all to me and any suggestions for future columns. Next month we'll venture into the slaughter house for yet another FIVE MINUTE INTERVIEW. Renae Bryant/PO Box 251/ Norco CA/91760-0251.

STRANGE OOZE

COUNTDOWN TO THE MILLENNIUM

John J. Kohut

Hale-Bopp-Heaven's Gate-Lurking UFOs-Bo & Peep

I told you so—

Back to Life Among the Containers.......

Family Values.....

According to a report out of Malaysia, childless couples in a remote part of Borneo have been stealing orangutan babies from the Sepilok nature park and raising them as their children. The preserve, located in the jungles of Sandakan, loses three or four of the babies each month. The center's director, Edwin Bosi, said that some of the orangutans have been discovered living in the homes of nearby plantation workers. The babies' body hair had been shaved off to make them look more human.

Tokyo pet shop owner Masahiro Kobayashi is now offering a rent-a-pet service to animal lovers in the crowded city where most apartment managers usually have rules against owning dogs or cats. Kobayashi offers 15 cats and 15 dogs for rent. A four-hour walk with a small dog or a cat costs $25 while walking a big dog costs $40.

The State of Texas executed convicted murderer David Lee Herman, 39, on April 2nd. A day earlier Herman slashed his throat and wrist with a razor in his cell. Guards discovered him and rushed him to a hospital where doctors stiiched his wounds. Thirty-eight hours after his attempted suicide, he was killed by lethal injection.

An ad touting the Milwaukee public school system's "High standards," appeared in the city's weekly City Edition newspaper in March. Among other things, the ad pointed to the system's "rigorous" graduate requirements and "proficiency" exams. The misspellings were the work of the design company that created the ad.

Dune Buggy Attack Squadron .com.......

In late March Charles Manson, 62, was denied parole for the ninth time. During an hour-long recitation to the parole board, Manson noted, "I'm involved in too many things. I have a Web site I'm working on." Commenting on the Heaven's Gate suicides, Manson said, "These monks that just took their heads in San Diego - they're way behind the times."

Brandon B. Hughes, 18, arrived at a Memphis court to face charges of driving with a suspended license and violating vehicle registration laws. When he raised his arm to be sworn in, a packet of cocaine fell out of his pocket. The incident was witnessed by the judge, a police officer and a deputy.

The Swashbuckling '90s

In Portland, Maine, a naked 29-year-old man wielding a 3-foot-long sword and threatening a store clerk was apprehended by police.

•Less than two weeks later a former mental patient was found on a busy Seattle street threatening people with a samurai sword. After holding police at bay for 11 hours on a busy street, he was knocked down with a blast from a high-pressure hose.

Minnesota state Representative Tom Workman has proposed legislation that would have drunken drivers publicly flogged for their offense. When it was suggested that such punishment might be construed as cruel and unusual, Workman replied, "It's cruel and unusual to allow someone with six DWIs to threaten me and my family."

Police in Easton, Maryland, arrested a 31-year-old woman for incidents in which she knocked on strangers' doors, claimed she had car trouble, asked to use the telephone and then proceeded to make personal calls, including ordering flowers to be sent to her boyfriend. It was the 50th time the woman had been charged with "telephone abuse."

A man on trial for robbing a Wichita, Kansas, shoe store at knifepoint and making off with a pair of boots and $69, showed up for his trial wearing the stolen boots. The judge noticed as the man propped his feet on the defense table. After the jury found him guilty of aggravated robbery, police seized the boots.

A busboy at a Key west, Florida, resort, shot the establishment's head dishwasher to death after the two argued about which container in the dishwasher silverware should be put into to be washed.

A Finnish man was stopped at the Russian border with a crate of twenty bottles of smuggled vodka. He fled into the woods with the vodka where he apparently drank all 20 bottles. Seven days later he came out of hiding empty-handed. Border guards then permitted him to pass.

Speaking to a committee of police officials addressing the problem of crime, Rev. John Papworth, 75, of St. Mark's Church in North London, said, "I believe it is not a sin to steal from [supermarkets]. It is perhaps more a badly needed way of reallocating economic resources." Papworth said that the stores were to blame for "exploiting vulnerable people by firing off a barrage of publicity leading them to shelves filled with easily accessible goods." He said that shoplifters at giant supermarkets are not breaking the commandment "'Thou shalt not steal,' because these giant stores are impersonal things without a soul."

Military authorities in the Indonesian city of Semarang planned to dispatch scores of pythons and snake charmers to control anti-government demonstrations during the May 29 general elections. Police in Bekasi also suggested the use of cobras for controlling large crowds.

Yeah, you're laughing now......

According to an article in the *Wall Street Journal*, most giant Japanese construction firms have divisions working on moon-based-construction research. Over the last ten years three of the biggest such companies have spent $40 million on moon projects, including the making of simulated "moon cement" to use in the construction of condominiums.

Former CIA official Peter Pry said that since 1990 Russia's nuclear forces have been put on higher alert status at least four times. According to his forthcoming book, "War Scare," Pry suggests that the incidents put the Russian forces in a posture in which a preemptive nuclear attack could have occurred. Among the incidents, a January 1995 alert in response to the launch of a Norwegian weather rocket. According to Pry, the Russians believed it was the start of a nuclear attack and for the first time the president's "nuclear briefcase" was activated.

In Norway a lorry driver maneuvering along one of the country's steep and winding roads was only driving at about 25 kilometers an hour uphill, creating a backup of dozens of vehicles stuck behind it. Once it reached the summit, it sped downhill at 80 kilometers an hour. A police car caught behind the truck's 20 kilometer journey sped up and caught the truck. The driver received one ticket for obstructing traffic uphill and one ticket for speeding downhill.

In Israel, Police First Sgt. Maj. Yardena Rahamin, investigating a break-in, decided to call the number of a mobile phone stolen from the scene. The policewoman pretended to be a lonely woman to the suspect who answered. "I realized he was hot for me, so I arranged a meeting and he fell for it," she recounted. At the appointed meeting place the suspect, smelling of aftershave, excitedly approached Rahamin who was dressed in plain clothes. After his arrest police discovered that he had driven to the date in a car he had stolen and that it was filled with thousands of dollars worth of stolen property.

Officials in Emeryville, Ontario, are baffled as to who is harassing the Tamai family. The person in question is apparently well-versed at electronics and has tapped their telephone, routinely interrupts their conversations with strange voices, cuts off the power to their home periodically and now somehow has begun to switch channels while the family is watching television. The family has been cleared as suspects and their home has been rewired three times. The intruder, who electronically distorts his voice, has identified himself to the family over the phone as "Sommy."

Put on your foil caps

June 24th will be the 50th anniversary of amateur pilot Kenneth Arnold witnessing nine mysterious objects flying near Mount Ranier. News reports of the incident were the first to popularize the term "flying saucer."

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.

DEMO-LISHED!
Jason Beck

Well, here we are in the wonderful month of my birth- every summer it gets a little hotter. How long will it be before we can no longer safely go outside, I wonder? Anyway, we start off this month on a very cool note with a band called DAIGORO, who play some fantastic, vicious, intense hardcore with great, screeching female vocals. Awesome stuff! 6 songs, good production. 614 S. Cass Ave. Apt. 2N / Westmont, IL 60559. SEVEN FOOT SPLEEN are back with another tape of grinding, torturous hardcore of all speeds, along the lines of RORSCHACK. 7 songs, good production. 153 Duke St./ Granite Falls, NC 28630. STALEMATE play decent, honest, generic hardcore, kinda like most any mid-'80s band who had a 5 song 7" ep. 16 songs, good production. 807 Laflin St./ Cornwall, ON/ K6J 3M6/ Canada. SNUBNOSE kind of remind me of M.D.C.'s less hardcore stuff (maybe because they do "Chicken Squawk" on this tape). Fairly catchy garagy punk. 4 songs, good production. 5261 Five Spot Rd./ Pollack Pines, CA 95726. THE CHEAPSHOTS do well played punk and hardcore with a fair amount of charisma and catchiness. Cool stuff. 9 songs, good production. P.O. Box 158011/ Nashville, TN 37215. SPITTLE play decent, mid-paced punk rock, and throw in a healthy amount of toe tapping parts for good measure. Not bad. 6 songs, good production. 689 Queen St. West, Box 193/ Toronto, ON/ M6J 1E6 / Canada. THE MISCREANTS play some awesome thrashing hardcore with screamed vocals. They need a 7" ep. 9 songs, good production. 4 Cronin Rd./ Saugus, MA 01906. EGRESS are very emo, so if you don't like emo, stay away. Having said that, I'd like to add that they have a slight dark edge that makes them more appealing than a typical emo band, and a much needed bit of originality as well. Better than most. 2414 1/2 Lynn St./ Parkersburg, WV 26101. THE VEINS play bass driven hardcore with horror lyrics that is pretty cool. We need more of this stuff. 4 songs, good production. 155 Walters / Bowling Green, KY 42103.

And that's it, for this month. Stay cool and groovy, and, as always, I'm at: P.O. Box 2584/ Conroe, TX 77305.

RALL DEAL

As I type this, my cat, Indy, is peering at me through the haze of a mid-afternoon nap as he bakes his furry carcass on the radiator. I demand nothing more from him than an occasional cute look and a watchful eye for roaches; in return, I feed him a bland diet of water and dry cat food. It's a good arrangement, so it can't last forever. It's hard to see now, but unless he sails out the window after a passing pigeon beforehand, I'll eventually be forced to face an Indy so crippled by advancing age that he won't even be able to perform such feline basics as walking.

What would Indy think, I wonder, if his little brain could process the information that after he gets put to sleep someday, his corpse will be ground up with a batch of other dead pets and steamed at about 250 degrees Fahrenheit between 20 and 90 minutes, forcing his body fat to rise to the surface of the stew, where it will be harvested for use in cosmetics, drugs, soaps, gummy candies and pet food? Or that he owes his handsome coat of orange fur to the 43.9 billion pounds of restaurant sludge, hooves, heads, vertebrae, feathers and eyes that passed through the animal waste recycling industry in 1996—part of which went into cat food?

This distasteful miracle of modernity is made possible through the icky $2.4 billion-per-year industry known as "rendering." The practice of harvesting dead flesh for animal feed, cleansers and even products eaten by humans dates back to ancient Egypt, but is seldom discussed in public.

Scientists now believe that Britain's mad cow disease was caused by the use of diseased sheep heads in cattle feed, but that the 1989 decision of American renderers to refuse sheep heads will prevent the ailment from occurring here. Nonetheless, one has to wonder what other health repercussions we could face from the common practice of using road kill for, of all things, homeopathic medicines. It doesn't take a cellular biologist to foresee problems caused by feeding livestock food made from euthanized dogs killed by lethal injection or using lipstick composed of rotted prairie dogs scavenged from the crows on Nevada's Route 50—but it goes on every day.

On the other hand, rendering solves the tricky issue of disposing of all of that dead flesh. "If you put it all into landfills, you'd have a colossal public health problem, not to mention stench," says William Heuston, an associate dean at the Virginia-Maryland College of Veterinary Medicine in College Park, Md. told *The New York Times*. And it's big business: Consider that a billion pounds of pig blood that comes back as car wax, paint dye and candles every year. Think about the 200 tons of euthanized cats and dogs that the City of Los Angeles sells to renderers every month. Without rendering, lots of products would be a lot more expensive, reducing everyone's quality of life. With that in mind, we may want to consider *expanding*, rather than reducing the scope of rendering—to human beings.

Roughly 2.3 million people die in America every year. Since the average weight of an American is 175 pounds per male and 140 pounds per female, that comes to 362 million pounds of deceased citizens going to waste in American cemeteries, crematoria and burials-at-sea every year. Rather than squander millions of acres of pricey real estate and hand-polished metal caskets on these people, why not put them to good use? And we're not just talking about people who die now—we could dig up everyone who died in the last decade, render what's left of the bodies after decomposition and pave over the cemeteries—which often feature breathtaking views—with luxury high-rise condominiums.

Instead of disguising the practice à la *Soylent Green*, we could be up-front about recycling the dead. And unlike the Nazis, who used their victims' bodies to make soap, human recycling would be non-discriminatory. Wouldn't it be heart-warming to know that you've just sprayed your hair with the minced internal organs of an Vietnam vet from Alabama or a tool-and-die operator from Alaska? Rendering people would provide a brand of immortality that organized religion just can't touch. The following first chat about death between a parent and a child is easy to foresee:

"Where's Grandpa?"

"Grandpa's gone, honey."

"Where'd he go?"

"Well, Grandpa's still with us, although we can't see him any more."

"You mean, figuratively?"

"No, literally. The dog biscuits are composed of his pulverized brains."

In the next century, nations that develop innovative methods to make efficient use of their resources will pull ahead of the competition in the global economy. While some namby-pamby types will undoubtedly object to utilizing cadavers as raw materials, it's useful to recall that pessimists once opposed the space program as well. Similarly, we must begin mincing, pounding, boiling and filtering our corpses as soon as possible before other countries start their own human resource recovery programs. These are challenging times, so we must all do our part to maintain our competitive edge. And that includes the dead, dammit.

Send e-mail to tedrall@pipeline.com.Send letters, death threats and music, not necessarily in that order, to: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108. If I like the tunes, I'll mention 'em here. If I love 'em, I'll buy the T-shirt, the EP and the poster. If I hate 'em, I'll sell 'em to the used record store on St. Mark's Place that's so stupid that they buy everything. Maybe they have some deal with the rendering guys.

Bon apetit!

IMAGINE THAT

Brian Zero

Do you ever consider your age as a factor of how you should behave or be treated in this society? Although you might say "no," most people would probably say "yes." From the cradle to the grave this system classifies us into age groups, groups with names like "adolescent," "adult," and "senior citizen." These classifications affect our social standing and how our actions are judged by others; but how necessary are they for survival? What is the reason for such age based categories to exist at all?

To begin with, it should be fairly obvious that humans are not the only animals to use age as a device for treating members of the same species differently. Nearly every type of animal goes through a stage known as "infancy" where they are completely dependent upon a parent or parents for survival. When this stage concludes the same parent (s) often drives its own offspring away, treating it as potential competition for the resources the natural world has to offer. In the case of mammals, such separation from parent and young, typically occurs when the offspring has reached a state where it is ready for biological reproduction.

With human beings, the same sort of sexual development, typically known as "puberty," is, with few exceptions, thought of by most people of the world as the door through which children begin to become adults. In many societies of antiquity, especially the more tribal ones, puberty became a time often celebrated for its symbolic value, a time often characterized by special ceremonies to indicate the end of one life cycle and the beginning of another. In such societies, the transition between childhood and adulthood was not the only change a person would go through in their life. Typically there were at least four life stages, very similar to the four seasons in nature: infancy, a stage of complete codependence of a child's life on their parents and their community; childhood, a stage of learning and curiosity, where one starts to emulate the adult roles that they see around them; adulthood, where a person takes on the responsibility of functioning for the community; and old age, where people are venerated, often teaching the young the customs, fables, and traditions of the community.

Although at first glance, many people might reach the conclusion that we in this society still treat age in a similar manner, the truth is that we are missing the one essential ingredient that logically kept such age classifications functioning: community. As industrialism stampeded around the globe it dislodged the customs and practices of untold millions of people, leaving them dazed and confused as to what or who they were supposed to be. Since the purveyors of capitalism were not stupid, since they realized that people needed community, they bolted and hammered together an artificial one, forcing people to be a part of it before they could realize that they had traded community for commercialism, traded a sense of belonging for a billboard. Look at what this billboard says, it works off of the need of people for each other, telling them if they buy the right products, wear the right clothing, listen to the right music, other people might actually consider them as part of their community. In this way it makes product junkies out of us all, constantly using our insecurities and fears as a device to sell us more items which we've been deluded into believing will gain us acceptance. Age, being a physical attribute, like weight and facial features, has of course become utilized in commercialism's battle against common sense. To help them in their efforts, the great billboard makers have created a symbol to indicate what the most perfect age should be, a symbol about as tangible as the Easter Bunny. Recognize the symbol? It's called "Twenty One."

When we are young in this society, we spend childhood being told that we are "not old enough" to deserve the same rights as adults. Whereas in many societies of the past where age restrictions were based on how they affected the group, in our system little explanation is given other than a reference to age. The result, of course, is that children come to see themselves not so much as children, but as inferior adults, come to see childhood as a cage they wish to escape from. For many in America existence in this cage has become so painful that suicide is the only alternative: out of the 25 largest industrialized nations on the planet, the rate of kids in the US under 14 who kill themselves is double that of the other 24 nations combined. Besides actual physical self destruction, the only apparent way a kid in this country can escape childhood is to pass various aged based hurdles—e.g., sixteen to drive, eighteen to vote—until they come to that last leap into adulthood known as becoming twenty one years old. But what exactly is this a leap into? Just ask any alcohol company.

Twenty One is the age that this society has dictated is old enough to legally drink. How this was reached as a time for people to be safe drinkers seems hardly logical, especially considering that seventeen is considered old enough to join the armed forces and work with weaponry designed to kill large numbers of people. Unlike taboos in societies where an understanding of the needs of the community allows the taboo to function, in a system where a taboo lacks clear definition it becomes one meant to be broken. Alcohol companies are aware of this, and just as aware of the pathetic state of the adult role models surrounding most kids, role models who drink themselves into a stupor while telling children to just say "no." Instead of trying to fight the age based liquor law, alcohol companies have twisted it to their advantage by filling their advertisements with youthful twenty somethings having a good time drinking, and then placing these ads where kids will see them. These ads suggest to children that they can join the party too: if they can't actually become twenty one, then at least drinking alcohol will move them closer to the world of that fun age. Liquor companies, of course, are not the only corporations that have twisted the psychology of children into a desire to reach adulthood.

From Nike to Philip Morris, corporations all know that the myth of alcohol as the magic potion that will give youth a sense of belonging has been successfully propagandized into generations of American young people. As a result, these companies have also structured their marketing towards kids by selling them early adulthood, typically creating commercials and ads with characters around five years older than their target audience.

This can be evidenced in marketing schemes such as MTV which is known to target a younger, teenage crowd, and yet which is full of bands, video jockeys, and party dancers who are all clearly twenty something years old. It has become barely tolerable to be a teenager anymore because, according to corporate media, Twenty One opens the door to all the fun and rock and roll rebelliousness that life has to offer: it opens the door to the bars, and where else would a kid want to be?

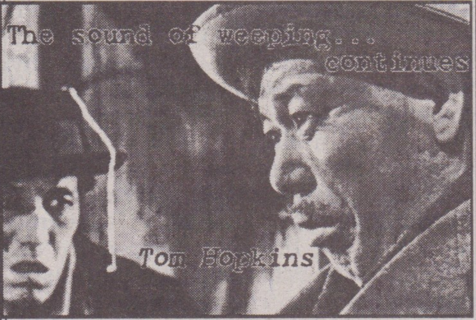
By the time that most, if not all, young people in this country actually reach Twenty One, they have already broken the drinking age law, many excessively, contributing what must be a huge sum to the coffers of the liquor multi-nationals. At this point, they have crossed over into a different age in regards to the world of marketing: no longer will products be sold to them by exploiting their youthful insecurities, but by playing on their fear of the final hurdle in life, old age. The advertising ploy known as Twenty One, which enticed us away from childhood is now constantly telling us to stay younger, to dye out the gray hair, to buy sporty cars, to buy anything to keep us from the living prune people, the cusp of death that no one ever sees in the media, the elderly, a group waiting its turn to die in concentration camps called "planned communities," and "convalescent homes."

According to the wonderful world of Big Business then, it seems you can't escape being afraid of your age. Since Big Business also dominates our culture it's unsurprising that our picture of age has become one based around fear, based around a perversion of age categories we once lived under in societies with a healthier sense of belonging: infancy, has still remained a stage of co-dependence, not on any real community any more, but at least on a parent; childhood has become a stage of life populated by large, menacing, adult strangers who we need to become like as soon as possible; adulthood means wanting to retain one's youth, and old age means abandonment. Certainly it should be said that we have also created various gradations in the categories of age with names like "Pre-teen," and "Middle Age," but what purpose do they actually serve? Apart from helping to satisfy various twisted moral codes, these are important target deviation points for corporate marketing, points which still revolve around the great mythic axiom of Twenty One.

For many people who still dream about making a better world, the only way to do so is to start confronting those symbols and elements around us which make us live in fear of ourselves. None of us should be afraid of our skin color, our gender, or even our age. Although it can be said, and I would agree, that there is a need for some structure to the way age is regarded, it should be done as part of an actual human community, not as an advertising device. Since the subject has barely been approached or hinted at in this billboard society, it seems left up to a few to challenge the accepted age categorization we live under.

At some point in the punk rock community there arose the concept of the "all ages" show. This is to say, a show open to anybody regardless of how old or young they are. Unfortunately, once again, the idea has not become universally founded as a basic principle we in this scene should honor. Instead, we find people and bands performing at gigs labeled "punk rock" or "hardcore" which are restricted to those over twenty one. Sometimes there may be legitimate reasons for this, such as anti-youth curfews; but to do a show at an establishment that uses age as a criteria for who they can pimp their alcohol to seems about as progressive as a show advertised with the slogan "no old folks allowed." Bands who would support a venue that banned senior citizens would cause an outrage, I'm sure (or at least I hope). So what is the difference between that and playing for a place that bans kids?

Until next time, happy trails, hombres!!!



Posing for the cameras
Posing for the postcards
—Filth

Since approximately last August, about every two months or so there has been some special on one of the major networks or MTV about straight edge. Since EARTH CRISIS is always involved I'm left to assume that they must have a press agent actively seeking such exposure. Other then the interviews with said band, the reporters always find plenty of people willing to give their reasons for being nailed to the X. And that really bugs me. Although I haven't been straight edge for several years now, I'm still into a lot of what falls under that label and I don't like to see any subset of punk in the media spotlight. While some might feel its great to "get the message out" these edgers just get used as propaganda in favor of the drug war. You'd think punks would be a little more cautious about being co-opted by the media. If there are cameras and reporters at a show ignore them, or ask them to leave. Well, at least we don't have to worry about MONSTER X stooping to such lows. Now for some reviews.

DRIFT/JONAH split EP - I hadn't heard much from DRIFT since their excellent EP on Great American Steak Religion and this is my first exposure to JONAH. The bands, both from Canada, are extremely intense musically with hoarse and pained vocals, somewhat like fellow Canadians ONE EYED GOD PROPHECY. Though similar, JONAH goes for a bit quicker, shorter attack while DRIFT builds this magnificent epic of a song. Great layout as well. My only complaint is the vocals on both seem recorded pretty low, a disturbing trend. (Anima, 1416 Ambercroft Lane, Oakville, ON, L6M 1Z7, CANADA)

MARBLE "Copperhead" EP - This reminds me a lot of PAWN, because of the good mix up of melodic hardcore like DAG NASTY with some catchy sing along parts reminiscent of early Lookout stuff. Perhaps if MONSULA had been and east coast band. (C.L. Records, P.O. Box 646, Onley, MD 20830)

CEDAR OF LEBANON "Taking out the Trash" EP - Whoa, sneak attack from the lone star state. C.O.L. has a real mastery of the starting soft and building to an intensity, but without the generic explosions of hectic shit. Vocals switch from smooth and spoken to screamed. Yeah, the style isn't all that new, but somehow C.O.L. keep it really fresh. On a cool new label. (Dosei Jidai, 5719 Viking, Houston, TX 77092)

SAINT JAMES INFIRMARY "Fucking Americans" EP - I think this is what you need to be running out after. Very D.C. influenced, at times reminding me a lot of SWIZ, at other points the last SOULSIDE album. And since one band member has been seen in a JUDGE t-shirt, you know they've got to be good. My only complaint is that this is just the demo on vinyl. (Allied, P.O. Box 460683, S.F., CA 94146)

GRAYLING "Shortstop" EP - First off, this comes in a sewn, silk screened bag. The vocals and music are pretty clean and straightforward with a bit of groove, like DEAD WRONG. This has been growing on me a lot. (Bald Bruce Records, 43420 Bockley, Sterling Hts., MI 48313)

SHARKS KILL "Dance Party U.S.A." EP This is delightfully sloppy and jangly, complete with cracking vocals. No hint of the pretentiousness found among many of the emo set, they put their feelings right into the music and lyrics and the fact that its really simple and not perfect makes it all the better. Good male/female vocal trade offs. (Atomic Fire ball, 2011 NE 47th, Portland, OR 97213)

ATOM AND HIS PACKAGE "Avenger" CD - This is the product of a man, his sequencer, and a truly warped vision. I had a great time listening to this despite being a little skeptical at first. This CD is really a lot of fun to listen to, and I imagine seeing this guy perform live would be quite a kick. Besides the original "songs" with such topics ranging from bad dates, freak show love, and cheese, there are a number of covers of such notable bands as the MISFITS, BORN AGAINST, and the GETO BOYS. (Bloodlink)

THE DEADWOOD DIVINE 2X7" - Acoustic. Seeing as the one member of this is from Annapolis (right?) it seems fitting that one would hear a HATED influence. I'll admit to enjoying this, but with extreme reservation, due to seeing this gentleman perform twice last summer at two different fests. Those experiences only solidified my belief that there is no place for acoustic music at live punk performances. It only encourages people to sit down, and gives the more uptight amongst us more opportunity to police the rest of us by giving dirty looks and hissing "shhhh" if one talks over the music, which isn't difficult. I mean come on, this ain't the summer of love. That said, the DEADWOOD DIVINE will be my guilty home listening pleasure. (p.s. the lone member of this is the singer for the quite good and quite fierce PLUNGER). (Bloodlink, P.O. Box 7414, Philadelphia, PA 19101)

ROCKET SCIENCE "2" EP - New Jersey band on an English label. A little REM, a little SUNNY DAY REAL ESTATE. It sounds nice enough but its not got much guts and doesn't keep me interested for very long. (Simba, 30 Parkview Ave., Leeds LS4 2LH, ENGLAND)

OCTAVIA "Everything Angel" EP - Tricky description here... a lot of the attention to rhythm and push like ORDINATION OF AARON and an attention to vocals like FRANKLIN but no harmonizing. Better lyrics would have put this into the keeper category. (Dean's List, P.O. Box 1984, Lawrence, KS 66044-8984)

JUDAS ISCARIOT "Harrison Bergeron Bound" EP. This is pretty cool. There is a definite NATION OF ULYSSES aesthetic influence at work here. However, unlike many other bands who have traveled down this path of influence, these rockers don't bite straight off of them musically and they actually have something to say. There's a combo of hardcore along the lines of CITIZENS ARREST with drumming and horns that are played, at times, in a free-form jazz mode. The vocals range from screamed and yelled to soft and sung. (Mountain, P.O. Box 220320, Greenpoint Post Office, Brooklyn, NY, 11222-9997)

ALGEBRA ONE "Earn Your Halo" CD - This is really upbeat and catchy, even though the lyrics can get sort of grim. This is very much influenced by JAWBREAKER and at times J CHURCH. A lot of the focus here is put on the vocals which usually works pretty well. Its not often that a CD rejected for normal review is this good. (Delmar, P.O. Box 5461, Richmond, VA 23220)

Pioneers of Emo

Now, if there's one band whose name I bring up a lot when reviewing it's MOSS ICON. That's because this Annapolis, Maryland band, who existed from approximately 1987 to 1991, has a lot more to do with the current emo sound then any of the D.C. bands often credited with forcing this sound upon us. From spoken vocals over soft background music with slight guitar picking, build ups to all out bursts of music, and lyrics with very personal and often poetic lyrics, MOSS ICON had it all. Here's a bit of a scum pit discography for those interested, as complete as I could make it.

"Hate in Me" EP - This was #3 on the Vermin Scum label which would later become solely operated by guitar player Tonie Joy. This is the least emo record of the bunch, recorded in '88, with the 4 songs here being on the faster and louder side. Though there is a hint of the sound to come, with spoken lyrics and some soft to loud build ups. I have seen very few copies of this floating around.

"Mahpiua Luta" Two songs on this, which is a real foray into parts unknown, later to be labeled emo. Extremely poetic lyrically, the vocals are spoken for the most part and one song has an acoustic guitar intro. Heavy on Native American imagery, as are later releases. I don't know exact numbers but quite a few of these were put out. Vermin Scum #7, released in 1989.

"Memorial" Vermin Scum # 10 with two songs, one being an excellent anti-war song, quite appropriate for its 1991 release. Musically, softer then ever, still an outburst here and there. A few of these were on clear vinyl and I don't think there was more then one pressing.

Split with SILVER BEARING - This was co released by Hydraulic Pump Organ and was Vermin Scum # 11. As far as packaging goes, this is amazing. A hand made, pasted, and silk screened sleeve with the lyrics silk screened onto the inner record sleeve. This is extremely Vermin Scum/MOSS ICON as they were definitely into hippy-esque things like hand making stuff and having all their flyers and catalogs printed on the back of older, discarded paper. These tunes were recorded in '91 and are a natural extension of the second EP. This is very limited and very sought after, which is funny considering I was once told by a person living at the Vermin Scum house that "Tonie couldn't give those things away." SILVER BEARING played a quick paced hardcore with a jazz influence with guest vocals from a FUEL member.

These next two releases really garnered MOSS ICON their current popularity, both released after the bands demise. Vermiform # 13 "Lyburnum Wits End..." has songs which were all recorded in '88 and two songs from the first and the two songs from the second EP are on here, though the latter are in a somewhat different form. In MOSS ICON tradition the lyrics to one song are screened onto the inner sleeve. Ebullition # 16.5 also continues in that tradition, with the sleeves being FLOODGATE album covers turned inside out and silk screened. This has the songs from the "Memorial" EP and two songs from the split LP on one side. Side two is a decently recorded live set complete with weirdo chatter from the vocalist between songs. Both LPs are still available and the Vermiform one will be on CD soon.

There are three comp tracks that I know of, one of the Ebullition live songs is on the Vermiform "Fear of Smell" comp, one of the Vermiform LP songs is on #3 of the Panx Vinyl Fanzine, and there is a song on a benefit comp LP titled "Powerless II: No More Flowers No More Ribbons" on Black Plastic Records. That song is also on the Vermiform LP. There is also a cassette called "Breathing Walker" which was released on Vermin Scum which has members of the HATED and MOSS ICON playing together. I'd like to get a copy of this if anyone can help me out.

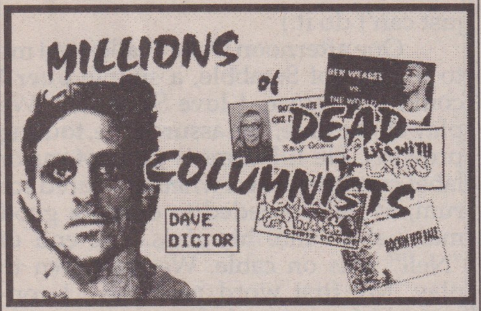
This may not be as informative as some might like, but it should give one an idea of what's out there. Oh yeah, post MOSS ICON bands include LAVA, U.O.A., and GREAT UNRAVELING.

That's all for now. Please keep sending in your records for review, and why not tell your friends to do the same.

Endnotes.

1. I never in a million years thought I'd be saying this, but I saw WARZONE play not too long ago and had quite a good time. I must be buggin' out!
2. BOTCH played an incredible show at Gilman, fucking loud and all over the place. Bands, please take note, stop standing in one place! Get some ants in your pants or something.
3. Here is my monthly request for help procuring the HATED 2X7". Write me at 1950 McAllister #1, S.F., CA 94115.

COLUMNS



A lot of places I go people will reminisce about the old days, the energy , the excitement and the freshness of what was back in 1978 thru 1983. The only comment I have at the moment about that is to stay fresh make new moments, fresh today moments. Make your life happening now. But so anyway it got me thinking back to some of the relationships and moments and so let me share...

I met David of Reagan Youth in 1980. R.Y. were playing at the Peppermint Lounge in Times Sq. during X-mas week. I introduced myself, we talked for 15 minutes. We talked about putting out our own singles and in three months I sent him my John Wayne and he sent back a cassette. Three years later we did 35 shows during the Rock Against Reagan, four in 1983 and then again in '84. I miss David.

When Minor Threats debut 7" came our I wrote Ian and sent em a John Wayne was A Nazi 7" and Ian wrote back sending me a Teen Idles 7". We ended up going to the East Coast and played with em in Maryland just outside of D.C. with Scream on the bill. All these hundreds of East Coast kids with X on their hands. I came out in front and I was holding a beer and some of the crowd up front started jeering at me.

And I say "what" and the crowd says "fuck beer" and I hold the beer up and I say "what, this...oh-kay...a little beer a little queer almost straight edge almost straight edge" and we zoomed into My Family Was A Little Weird and the crowd and we kicked each other's tail in a good way.

Every scene was different characterized by the stronger personalities in each locale. I remember a truly great gig with Minor Threat, SSD Control and M.D.C. at Irving Plaza before we were to start an 18 gig European Tour. Hundreds of people drove down from Boston to root on SSD. Not quite as many but a lot had driven up from D.C. to catch it all and M.D.C. had spent the summer of '82 in N.Y.C. crashing with Robbie Crib Crash's of what would become Cause For Alarm (C.F.A.) The New York scene was so colorful Stephen of the False Prophets had long nails even back then. I met Boobie the Russian Imigree, who would recite whole Crass album lyrics in rapid fire broken English. A 17 year old Brooklynite Chris Charuk (whose father swam to shore jumping ship after being refused entry in the United States. Chris' father was a Polish Freedom Fighter who escaped a Nazi Concentration Camp twice) later singer of C.F.A., Raybees of Warzone was the first singer of Agnostic Front. Who A.F. back then played with Minor Threat and us in Baltimore. In '93 I met John John who would later start Cro Mags with Harley and we were both the only 2 vegetarians that we knew in the scene other than Crass. And I remet Harley who I'd first met in S.F. that summer who despite his rough neck neo fag bashing ways would later save my ass with John John from a truck load of Jersey skins who had started to beat me down in front of CBGB's in the summer of '85 for being the biggest Commie fag of 'em all. N.Y.C. in '82-'83 had this street level, cool, together scene that was so thick/ It was so sad to see it a year or two later when the nationalist/neo nazi skin thing combined with Angel Dust went shite. A lot of those crazy men who had been protecting the scene against red necks, college frat types, etc. turned on us. We, M.D.C., became a part of the 3 Way Boogie Man Empire of the left (West) coast. first was the Dead Kennedys than Maximum RocknRoll and third (a weak third I might add) was M.D.C. We (M.D.C.) also played a kind of a make fun of the Bad Brains gig with 2 members of the Beastie Boys in a group called the Imperial Nights of Schism. Mike would go on about how god was this 4 foot 11" guy in Ethiopia and how we all must change. The B.B. showed up, threw eggs and ran away.

What I remember about how the Beastie boys got their name was like this. The Bad Brains, who of course, kicked everybody's ass has all these young middle classish girls hanging with them always one bare foot and in Jamaica Robes who would follow the BB's around tryin to get pregnant by them. And they had been friends with Mike and Adam in school these girls call themselves the Beastie Girls. So in a mock tribute they took on the name The Beastie Boys and it stuck.

Anyway, N.Y.C. was cool '82-'83. Then there's the singer of my favorite all time band, The Dicks. I picked up Gary Floyd hitching on Guadalupe Blvd. in Austin, Texas in 1977. He told me he was on his way to San Francisco to the Sex Pistols. He told me I oughta be going with him. A month later I saw him with a 1 foot tall purple mohawk working a U.T. campus working food cart. I said "I guess you saw the Pistols." He looked at me and said "Hi stuff." We were chattin' and chattin' (as they say in Texas) and this very attractive, very studious, sorority girl was waling by, gazed at us and raised her nose in the air and was poodling by and just as she got one step passed us, Gary said, in a deep menacing voice, "girls like you make me queer." She froze, neck squinched and all and scurried away furiously in tiny steps without blinking an eye. Gary turned to me and said. "So how's about you and me seeing a movie tonight." It was a Divine movie, Female Trouble. Life was never the same. Gary started a band and would make posters that he'd give out daily though he hadn't found the player's yet, it was called The Dicks. Within a week I had my poster band, no players yet, but coming was The Stains. David Dictor, 16015 SE Division St, #321, Portland, OR 97236

KARIN GEMBUS

...diamonds aren't necessarily forever...

* * * * *

Dateline: Tegucigalpa, Honduras

I haven't traveled solo since I departed on this journey on Jan. 20. Or rather, my only time alone has been on the flight from San Francisco to Mexico City. There's no concept of a dearth of potential travel companions down here because so many people are riding the gringo trail. I find it fascinating. People's stories, their reasons for hitting the road, their general raison d'etre all come out in a sitting or two,along with a flurried exchange of what locale is dangerous, who got robbed where and what technique was used, and what town is absolutely friendly and not to be missed. Everyone feels like a Marlboro man or woman in the best light, before cigarettes were bad for you and images of The West directly implied conquest of indigenous lands.

Charles reminds me of a jazz great from the '60s. His "mellow vibe" and deliberate, soothing manner and voice could ease the jitters out of anybody's belly,. He wears tight-fitting brown skin, narrow, slitty, mod,ultra-hip shades and an 8-inch cicatrix where the surgeons have broken his chest open three times to correct a malfunctioning aorta. When he speaks, I find my ear inching toward him, as though that may make it easier to hang on to that gliding cadence, to catch that phrasing, to understand how juxtaposing "Her hair fell to her ass" with "lucidity of transcendence" rolls off his tongue. I feel like savoring his expression for moments later because his execution is unrivaled.

Charles lives at 22nd and California. He calls me "home girl" because we live a mere hop and a skip from each other in San Francisco. He used to teach history and geography and is now retired. He's looking for a few days of solace after having spent a week with his 95-year-old cousin, a woman strengthened by two canes, hard of hearing and who raises her voice so as to hear herself. We talk about his days of living in the Far East Village of New York City, of growing up in Kansas, of his cousin in East St. Louis, and of the inverse relationship in age of sexual partners to carnal desire as one grows older. "I found myself wanting to lick all her skin like this," he rather graphically demonstrated when talking about an 18-year-old mulatta with a 4-month-old baby he'd met in Belize. Charles is one of those guys who'd feel just as comfortable sitting down for a bite of cavier as he would a meal of pork chittlins.

Michael. Michael pretty much saved my sorry ass when we were in Mexico together. After a 14-hour train ride from Mexico City to Oaxaca (time of my life, I assure you!), we finally were free of fluorescent lights and zilcho legroom and walked the 25 minutes to the youth hostel. Upon arrival, when I laughed aloud at my ridiculous state (miserable) and admitted that, yes, both of my arms had fallen asleep in that short span of time during a flat, slow-paced "trek," he in one felled swoop cut the weight in my pack by at least 15 pounds.

"If you don't need it, get rid of it."

"But what if I don't need it this second but will need it soon?"

"If you don't need it now, get rid of it!"

Michael's sole exceptions to the draconian (my take) swoop were my South American Handbook and my cold-weather gear for the highlands. (I'd been thinking the Andes, but I ended up wearing Gortex and polypropylene every night in San Cristóbal, Chiapas, where it was super chilly!) I'm too embarrassed to list all the contents of my detailed account of goods gone bye-bye, but I will summarize by saying that I (we? Michael?) got rid of six books, my yoga mat (yeah, yeah—I thought it could double as a Therma-rest), a mound of clothes, a pharmacy of little medicine bottles—stuff like aloe vera gel (But what if I get really sunburnt?"Do you need it now?"), 1000 mg. vitamin C (What if I get a cold?), tampons, shampoo—and, get this, my towel! I heard later from another fellow traveler that, according to Hitchhikers' Guide to the Galaxy, the ONLY thing you need when you travel is your towel. Two polar perspectives. My desires fall somewhere in between, now that I've had space to access not having a towel. I was fine without it for about three weeks, and then I found myself befriending Jesse's (more on him soon) sarong when shower time hit in El Petén, Guatemala. There the roads are so dusty and my hotel was so cheap, equaling a) I was always dirty and b) no towel was furnished. Being offered a towel would have added another 15 quetzales to my bill, and my portion of the room was only 10. No thanks.

Michael even wanted me to get rid of my malaria prophylaxes, but my arguments and their weight won out in the long run. Shed of 15 pounds,the pack is now a more manageable mass, but I still don't think I can pass the test of running 1 km with that thing on my back and not breathing harder than usual. Maybe that's like my yoga teacher saying you should be able to do 200 navasana poses (boats, upper and lower abs) with ease before even THINKING about getting pregnant. In other words, a goal, perhaps attainable, but not necessarily realistic at the moment.

Michael, by the way, is the tallest thin person or the thinnest tall person I've ever met. In the proud tradition of sardonic wit, "Fat Mike" is his alias. When in Portland, OR, I command you to visit Q is for Choir, across from Dot's. Tell him Karin sent you.

The most pirate-like-looking figure I've come across is Dave from,surprisingly, Minnesota. I knew it right away because he talks like all the characters in "Fargo." Dave is tan and 50-ish and owns a 75-hp skiff and a house close to Tom's Hotel in Caye Caulker, Belize. I have to admit he's minus the panache Hollywood would give a man of those credentials. He looks at me with his head cocked and an eye so squinted that he could play the lead in "Capt. Socket," a remake on the Capt.Hook theme about an old salt who lost his eye while casting a line on a good day of fishing, and asks, "So Karin, wanna play Pictionary tonight?"

His various invites have come in a flurry ever since he answered, "Well, my place of course," to my "Where's the best coffee on the island?" He had just been in Cuba for 10 days, Havana and Cienfuegos,and offered me some damn good Cuban roast chez lui. (Ironic as it may seem, this is the land of Nescafe. I just can't do it.)

One afternoon Dave challenged me to a game of Scrabble, a simple offer I could not refuse. I love Scrabble! "We play all the time," he assured me, touting prowess. He filled me a glass of major label cola and asked whether I cared for rum, as he proceeded to dump a good many shots into his glass. The end of "Nell" was on cable. We sat down to play. My first word was ghee; I convinced him not to challenge me on. We were fairly even in score until he fired up a fat doobie, after which I challenged him on two words in a row. Ouch for him. At this point a wholeheartly insipid dating game was on the tube and I found myself, for no apparent reason, blurting out answers before the contestants could, all the while forming as many double words as possible on the board. Suffice it to say that the game was a fairly overwhelming victory on my side.

Dave took me out to the reed in his boat one day (at least a $10 excursion with the professional boaters) to go snorkeling in some stunning waters. A fabulous time, I assure you, although I admit I puked off the leeward side of his boat. Big swells=bad tummy. That same day we cruised over to Caye Chapel, a privately owned key that appeared to be someone's Fantasy Island gone extremely wrong. Constructed there was a hideous resort ala '60s or '70s in fairly dilapidated condition from years of neglect. It was as though it had been built to offer something to the rich and famous, failed in doing so and went bust, and now it just bakes in the sun and gets whipped by the salt breezes. The island even has an airstrip and golf course (the teeing area marked in conch shells painted blue), both of which are highly maintained. The very most maniacal feat of this American millionaire owner was that he was at least halfway finished building a sea wall to entirely surround his island. Talk about opposition to nature! I'm tempted to say I may have been interested in meeting this demon...

One more thing about Dave: He made his money supplying concessions to fairs and circuses in Minnesota. "They don't call me Hot dog Dave for nothing!"

I met Jesse in San Cristóbal, Chiapas. We fell into each other, our personalities meshing through a sort of zany hyperness and a quick-witted ability to one-up the other. He drove all the girls I was hanging around with absolutely nuts. "Oh, no, it's Jesse," they would jeer, while I'd counter with, "Yay, it's Jesse!"

Jesse is from New York and Jesse is Jewish, two very defining characteristics to his personality. He's kind of a spazz, kind of demanding, funny as hell and pretty much always up for anything. He has that uncanny tendency to close his eyes while raising his eyebrows when he really wants to drive a point home. And in his heavy New York accent,he had a way of spurting out, "Karin, relax, relax" that was 180 degrees off my idea of relaxing.

Because, perhaps, we got on so swimmingly, Jesse really wanted to travel with me. We hit some amazing spots, including the Maya ruins of Palenque, Yaxchilán and Tikal. We made a fantastic border river crossing into Guatemala, one that required much patience, time, Spanish skills and even U.S. dollars. We walked across the border into Belize and later canoed 14 miles of tricep-busting river in out-there western Belize. We even crossed an hour and a half of Caribbean Sea to check out Caye Caulker and its reef life.

Jesse's Jewishness is such a salient reflection of who he is. He's always talking about how he spent weeks and weeks in Israel washing dishes on a kibbutz; how he can't mix cheese with this or that; how he can't eat bottom feeders. (He expressed devout respect for my struggle in maintaining veganism in Latin America.) I did witness on one occasion him eating fresh conch ceviche, something the rabbi will no doubt learn about soon.

Then there was Larry. Ole Lar. He's this 65- to 70-year-old guy from Miami, FL, who's planning to roadbike it all the way down to Argentina. I met him on another river crossing, from Guatemala into Honduras. Hewas piling his bicycle and his tons of panniers into the same overcrowded, tippy canoe propelled by tiny outboard that I was stepping into. One of his stellar stories was about having spent nine months in a Mexican prison. I think he said he'd been in there on minor drug charges."Squalor," he claimed, and often times he felt the viable threat of death. Luckily he was accepted by the right crowd and left to do pretty much what he wanted. His Mexican wife-girlfriend-lover would bring him cigarettes and fresh pastries when she could, to help keep his mind off the doldrums of time spent confined in way too little space.

My time with Larry was travel predicated by the whims of others. You know how the U.S. operates of a strict time schedule? Latin America has relatively no sense of schedule, and we became grand participants in awaiting game. The first tippy dugout had gotten us to the Honduras border. From the hut that marked this crossing and that sold Cokes and plantain chips with dehydrated bacon fatty chunks, a crew of seven of us headed down a path along a smaller river to await yet another dugout. It arrived, but it arrived full and appeared to be taking on water. We declined the potential lift, and the boatees, two kids who were like 14 and 8, promised they'd be back in an hour. We waited and waited and waited, as though for Godot. Starving, we hunted bananas and found one bunch that was sweet and edible but full of granite-hard big black seeds. Larry, dressed in his full-body-suited-mosquito-netting armor of gray mesh (and looking like a creature not of this world), pitched his 1-person tent, an acceptance of the potential forces at play. After hanging out, as it were, for more than three hours after the previously designated time, we heard the put-put of a failing teeny-horsepower engine on the dugout that would take us just farther into Honduras.Finally!

This dugout was even more unstable and precarious than the first. It loaded packed packs, a bicycle and eight people, a feat in itself.Because we were starting this leg after 6 pm, it quickly became a sunset cruise and then a pitch-black mad adventure. On two occasions, most of us had to get out of the boat and push as we scraped the bottom and came to a halt in low-water sections, which meant stepping into ebony waterin the ebony night, having no clue as to what may lie underfoot. This was, say, mildly disconcerting. I'm still amazed that we actually made it through. After the water route was a 20-minute trek along a cowpath, complete with cowpies a plenty, in absolute dark. The only break in the blackness was the glow from the many fireflies that twinkled when they wanted to.

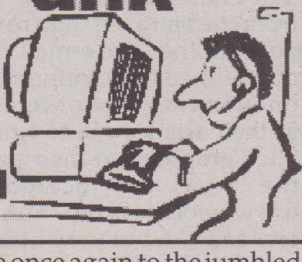
The bizarre thing about Larry is that he is a complete disheveled mess. Here he was, embarking on a huge journey that would require at least a modicum of personal organization, and he would do really weird things like lose his bicycle seat and not notice until I would hand it to him later; take out money to pay for something and not realize that 100 lempira had also snuck out and floated to the floor; fidget around in his seat on the bus, completely aloof to the fact that his passport and credit card had crashed to the floor. Larry may be the looniest yet, but I admire every ounce of tenacity he exhibits for doing what he's doing.

As you may imagine, I am unabashedly enjoying every minute of the company. It's a really different world to get caught up in. Soon I'll be off to Guatemala (my third time crossing back into that country) so I can stick my nose in Spanish books for a month. Until then...

NetPunk

with

Mark Hanford



Welcome once again to the jumbled mess I call Netpunk. Actually, this month the mess may be even more jumbled than usual, because rather than try to feature a specific topic (which I figure I do about 75% of the time), I'm going to give you a bunch of various punk sites to check out so you can waste a few hours of your life. For some reason, a larger number of you than usual mailed me your sites to check out and review, so that is mostly what I'm going to do this time.

Before I begin, however, I do have a quick update on the Communications Decency Act. This is the act that was passed about a year ago to try to protect children from indecent material on the internet, but hasn't been enforced because it was being fought out in the courts. Well, the Supreme Court heard arguments on the case in late March, and a decision on the constitutionality of the CDA is expected by early summer. I, of course, will keep you updated, or you can always check for information online at the Citizens Internet Empowerment Coalition homepage (http://www.ciec.org).

And now, on with the the jumble. We start off this month with a zine that has just recently started to make the transition from paper to the net. The zine is question is Jeb Branin's "Crass Menagerie," and his first couple of e-mail issues have been good reads. Any given issue could contain record reviews, zine reviews, interviews with anyone from Spazz to Cheap Trick, and a whole bunch more. To subscribe, send e-mail to jeb.branin@snow.edu with the message "subscribe" in the body.

I got some e-mail from Dennis of SOCIETY GONE MADD! asking me to check out their website. It is a pretty good example of the right way to do a website for your band, with photos, a sound sample or two, lots of lyrics to songs, a bio, and a few links to other punk things of interest. My only complaint is that his background is too busy, and it makes it difficult to read some of the text, but don't let that stop you from taking a look at it, especially if you're thinking of putting up a site for your own band. You'll find it at http://home.earthlink.net/~societygone/index.html.

COLUMNS

A good looking band site, but one that contains very little information is from the band Jetpack from (apparently) north Idaho. The e-mail these guys sent me claimed they sounded like Zeke, but unfortunately there were no sound files at their site for me to find out for sure. Slick graphics on their page (which, by the way, is located at http://www.geocities.com/SunsetStrip/Towers/4125/), but very little in the way of content. Check it out, though. If they are as cool as they seem to think they are, they could be a band to keep your eye on.

Radical Records out of New York has a site up for their releases, and also include a page about BLANKS 77 with tour dates, and the like. They also have a couple of sound samples from Blanks, and from the Oi! Skampilation albums. Decent, if not an outstanding, site. You can see a price list on all of their stuff here too, but 14 bucks for a CD!?!? That's more than I'll pay for any punk album. Oh well. Check out their website at http://www.geocities.com/SunsetStrip/6271/index.html .

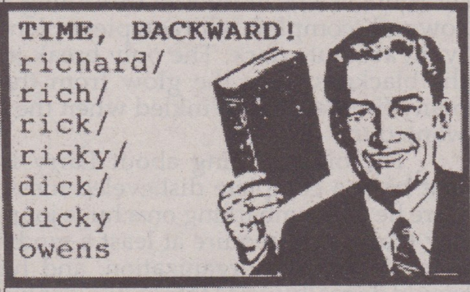
Now it's away from the music, and into the politics for a second here. Even though the site overall has a horrible hippie feel to it (and remember kids, it's not punk to be a hippie), there is a lot of good reporting at the web page for the DIRECT ACTION NEWS CENTER. At this site there are articles about a Nevada Nuclear Test Site blockade, a free Tibet demonstration, student sit-ins, homes not jails, and more direct action protests. The site hopes to provide "in the field" reporting of strikes, squats, progressive protests, etc. Definitely worthwhile. Find it at http://www.tao.ca/earth/direct.html .

For those of you who can't read but still waste your time with net access, the Boston Punk Picture Page is the place for you. It's a whole bunch of photos of up and coming Boston bands, with very little text to bother with. Sometimes it can be kinda fun just to check out pictures from other clubs in other cities, and this page will let you do just that. It's like a cool photo-zine, except I don't have to worry about it taking up space in my magazine stack. You'll find the page at http://www.tiac.net/users/gatton/pshows/ .

A site you MUST check out is PRAISE THE CYBERGOD (http://cybergod.deviant.org/). This site contains some cool composite artwork, an amusing sexy photos section, and a bunch of articles and interviews scanned (stolen?) from other zines and stuck up on the web site. The thing is, this is a collection of interviews that you REALLY want to read. I'm talking CRASS, RUDIMENTARY PENI, AGATHOCLES, DISCHARGE, THE EX, CRUCIFIX and more. A little something for the crusty in all of us.

MINDOVERMATTER distribution out of New Mexico has put up a site on the web that contains their complete catalog of records, zines, comics, books, and videos, as well as info on how you can order stuff from them. I've dealt with M.O.M. from the position of both customer and record label, and they have always done good by me. Their prices are decent too, for mail-order. Check them out at http://biz.swcp.com/mindmatr/index.html .

I had another couple sites I wanted to tell you about this month, but as I write this I'm trying to load their web pages and am not getting anything, so I guess they'll have to wait until next month. I guess that means it is time to wrap this thing up. I have a new e-mail address, and new web page location, so pay attention (actually, my old web page and e-mail address still work, but I'm probably gonna get rid of them one of these days)! The new Netpunk web page, where you can find all of these columns is now http://www.cruzio.com/~hanford/maximum.html . My new e-mail is hanford@cruzio.com . Get ahold of me and let me know what you think, or give my your web address to review. My snail mail address is the same - PO Box 8059; Santa Cruz, CA 95061. Turn off the computer and go outside.



Classical Greek poets had their Muse, the spirit of inspiration that motivated them to summon the attention and devotion needed to bang out the highly structured, multi~layered mythological works that have transcended generations to become the firm base of the academic literary cannon. Edgar Allen Poe stated in an essay, before he finally dropped dead penniless on the streets of Baltimore: 'Gravity is to Architecture what Mythology is to Literature.'

Regardless of being beneficent or possibly destructive and deplorable, Poe's statement is true. Sappho, Homer, Heroditus, all those folks rattled out monumental works that have been revered by scholars throughout the centuries. Musta been one helluva Muse that influenced those writers.

And me? Why, I just write these columns. My own personal Muse, a gender-neutral Muse by the name of Stacy, swung bye three times this month to give me a back rub and some inspiration. But s/he cut the visit short all three times. There were too many other so-called writers to spirit herself off

So, the first column I began the month discussed the life of Emma Goldman. It didn't get much further than the first page. And the second column I started—one addressing the right-wing undercurrent eddying beneath the 'non-political' nature of George Marshall's Spirit of '69: A Skinhead Bible—well that too fell at the way-side. And the third failure? That column started rambling on about the life of the west coast anarchist poet Kenneth Rexroth, a precursor to the forever overplayed Beat writers. Could've been appropriate with the last mind of an old, starved generation recently found dead.

That Muse really shafted me hard this time!

But Alas! This month has a topic:

Establishing Social Worth In A Consumer Society

Paterson is an unwitting amalgamation of various ethnic communities, all largely disenfranchised, living out of the shabby dilapidated tenements a bankrupt city passes off as qualified housing. Two years I've banged around this shit city, trying to keep a keen eye on the streets, struggling to realize and coherently conceptualize this free-market world of death. Paterson, Alex Hamilton's industrial dream, is globalism unmasked.

At one time a burgeoning textile city, Paterson gradually deteriorated into a town of working folks with no substantive, living-wage work accessible to them. The textile industries over the last thirty years have flown south of the border or out to Southeast Asia to exploit untapped labor resources, to go where no American corporation went before.

Gap, the clothing shop, was recently chastised by a small, politically conscious fraction of our population for paying women in Ecuador 19 cents for each denim shirt they produced. It was discovered that these Ecuadoran women working in the Gap sweat-shops frequently worked 19 or 20 hour shifts to attain a subsistence wage from this piece-work, often sleeping the hours off on the mill floor beside their machines. Similarly, Nike, responsible for selling 37% of all tennis shoes sold according to *Z Magazine*, pay their workers in Indonesia a 47 cent hourly wage.

And the citizens of Paterson, as well as surrounding cities, they stare blankly at the abandon textile mills on their way to work each morning, presumably at the local mall or some service oriented job. Shit.

But how well the people of Paterson dress! What nice cars they drive through the filthy streets of the city! How can the downtrodden, the wretched of the earth, the dregs of humanity, as the self-exalting theorists have called them, dress so impeccably well on limited incomes and/or public assistance?

Frustrated and frazzled after a nine hour shift at an accounting firm, one of my three anonymous roommates breezes through the door of our apartment. She tells me about her long and treacherous journey through a supermarket a few blocks over, a pit-stop made after a long, arduous, brow-sweating day—I even saw the pit rings!

At the check-out counter, I'm told, my roommate noticed a woman in front of her, a woman wearing a Tommy Hilfiger shell top, expensive jeans, and Fila sneakers. From a Gucci purse this woman pulls a packet of food stamps to pay for her large order. Food stamps! From a Gucci purse no less! And in broad daylight! Can you believe it?! I intend to write my congressman about doing something with these welfare queens living off the sweat of our backs. Despicable.

A few months earlier my bother, a friend, and me get in a car and start driving toward the Pipeline in Newark to watch some shit bands and wallow in inebriation. Three blocks away from the apartment I suggest doing something different, changing the Thursday night routine to drinking in an entertaining, novel environment for once. So we turn around, park the car, and pop a squat in a Latino bar across the street from my apartment. We've always gotten our packaged goods there, so why not sit down for a drink, eh?

We go in, the samba and salsa is a-blarin out of the juke box, and we sit down. The barmaid walks up, we order three bottles of beer off the wall, and begin getting hard, uneasy eyes laid all over us by the regulars. Despite feeling intrusive, we stood hard and stayed on our stools. After a few beers we loosened up and the rest of the patrons went back to their conversations and drinks, ignoring us finally. Then we me Jose, a surprisingly cheerful and welcoming regular.

My brother talked to Jose first, discussing what each did for a living and where each was from. Nervous, with few other options accessible to us, my friend and I joined in. Then my brother bought Jose a beer. After that was finished I offered to buy the next round. Jose insisted he buy it. I told him to keep his money for now, that I'd buy the next round. Jose yanks his wallet from his jeans pocket and holds it open wide, displaying it to me. There was an abundance of solid twenty notes in there. I drooled and listened to Jose insist on buying the round and inform me sternly that he's not hard-up for cash, he's got plenty to go round all night. He makes good money.

Okay. So he bought the next round, the one after that, the one after that, and then a few more.~Each time my b~other or me tried to buy a round Jose gave the barkeep a belligerent glare. Then Jose bought the beers.

Once we were sufficiently blasted, we bought some packaged goods and headed out for my apartment. I invited Jose to swing up for some more good conversation and maybe a movie or some TV. He declined, but wanted to show us his new car before going separate ways. It was three in the a.m.. Sure, why not? We were wrecked.

As we all walked together, out of the bar, Jose points across the street, toward my apartment. I say, 'Yeah, that's my house.' He says, 'No, the Jeep.' And before my eyes, friendly reader, was a glimmering, forest green, larger than life, Jeep Grand Cherokee Loredo. A gorgeous car. And serious cash had to be laid out for that purchase. I was blown away. Didn't think the collective income of all my compatriots could buy such a block of steel. Jose looks at me impressively, as if to say, See, I told ya.

We went our separate ways. Later, though, I found he only lived up the street a few blocks, in a relatively exhausted, dilapidated three-family house. Why do folks around this place pull Acuras, Lexuses, Beamers, Mercedes, and a litany of other exorbitantly priced vehicles into the driveways of shabby tenements and shacks? Again, how can the people of Paterson sport Hilfiger, Fila, Timberland, among a whole cast of other designer names on limited incomes in a city sinking into the mud?

I thought about this for some time, and then said to myself, 'Its all an issue of social worth. Gotta be.' In a nation where one's social worth is determined invariably by both the quality and quantity of consumer products they can accumulate, the lowest economic stratum of society runs to the malls, to the car dealerships. They rip out the little cash they might have and buy a 100% American piece of social and self worth. Just as the anorexic destroys herself in an attempt to meet a conventional standard of beauty that media has demanded of her, poor folks diminish their slim chances.of~transcending class divisions by striving to meet conventional consumer standards, standards which are maliciously superfluous and difficult to meet for people with high five-figure incomes.

We never have enough. The screen of the television is forever too small. Our sneakers are made fashionably obsolete by boots are made fashionably obsolete by shoes and then again by sneakers. Who wants to wear a flannel coat this year when it was all the rage last year? And the myriad of consumer mar demands roll on. The market demands from us, that we keep up our end of the bargain, as consumers. When Nike starts bleedin' folks in Indonesia to pump out the latest in foot wear for 47 cents an hour, everyone in Paterson will be expected to buy a pair, job or no job.

Jose and that Grand Cherokee Loredo, that was his slice of the pie, the chunk of metal that validated his status as a consumer, a person of worth. The woman pulling food stamps from her Gucci purse at the supermarket? She too now has worth as a consumer, regardless if she collects public assistance. She has etched out a small~place for herself, despite living in a slum, despite having no other viable alternative beyond conceding to the welfare system. She has an immaculate, fashionable appearance that'd fool anyone beyond cashiers. And no one can cast a contemptuous eye over at a well-dressed woman.

Herein the expression 'nigger rich' rears its white-hooded head. Middle-income Americans begin to belittle the lowest economic class, always presumed to be people of color, for-not spending their cash 'properly' or sensibly. It is believed by the people using this expression that poor people of color have no idea how to utilize healthy amounts of capital, since they hardly ever have it. Paid on Friday and poor again on Sunday. But how far does a scarce income go when the demands of a consumer market must be met along with the biological demands of human subsistence like food, shelter, and clothing? For every gain there is a loss, and maintaining social worth through purchasing consumer products has cost the people of Paterson mobility and time. Many work more than one job, many will never leave this city, and many will continue to exist within the deteriorated structures most call home.

While Patersonians, as the citizens here are called, meet the demands of manufacturers and an overwhelmingly influential media, they are chastised by a faceless society for spending money foolishly. They become welfare queens living off the toiling masses, they become women who conceive children for no other reason than to fatten up the welfare check, they become lazy men, they become freeloaders and 'nigger rich' once they do get a few bucks in their hot little hands. But the truth of the matter is, friend, they are doing nothing different than any other middle-income consumer whose social and self worth is ultimately defined by their power to purchase in an American free market riddled with abandon factories and mills.

NOTES

1. Stacy just took off. Pretty good back rub s/he gave, too.
2. Last month's column discussing the image shaping of John Brown in secondary educational facilities was shit. Forget you read it, if you did read it.
3. In support of the insurrection in Chiapas, the Learning Alliance in New York has established the NY Zapatistas, a group which discusses the writings of Subcommandante Marcos each week. I lost the Learning Alliance booklet, so give (212)555-1212 a call, get the phone number of the alliance, and look into the group.
4. The following three columns will discuss Kenneth Rexroth, Emma Goldman, and George Marshall's Skinhead Times Publishing, respectively.

BRUCE
ROEHRS

AMERICA'S MOST WANTED

Yes! THE WRETCHED ONE's have a fuckin' excellent picture disk out now on Scum Fuck Records from Germany. These guys are the creme de la creme of American Oi!, and have been at the top of their game for many years. THE WRETCHED ONES have been a major influence on the younger street punks and have inspired many an Oi! band.

This picture disk is handsome to look at and contains some classic WRETCHED ONE songs like "Four Walls", "Bottles and Cans", "Life Hits Hard", "The King", "That's Why I Drink Beer" and the "Last Song". This a must have for WRETCHED ONE's fans!

Chapter Eleven comes out with a kick-ass single this month by one of the best street punk bands in Northern California right now, ONE MAN ARMY. Jack, guitar/vox, Brandon, drums, and James, bass, provide some brain curdling punk rock that they have been demonstrating live all over the state with the likes of THE STITCHES and the U.S. BOMBS, THE RANDUMBS, and THE DROPKICK MURPHYS.

Side one swings right into high gear with "It Took A Year" followed by one that I know you've seen in person: "Red White and Blue". On side two "One Man Army" smacks the ever-lovin' shit outta you with a great street anthem "Do or Die", excellent! The lads finish up the fine little record with the "One Man Army Theme Song". Go get this quick! ONE MAN ARMY can be reached at: PO Box 27901-449, San Francisco, CA 94127. Chapter Eleven Records is always happy to get demo tapes from punk bands. PO Box 132, Sonoma, CA 95476. Look forward to a new ONE MAN ARMY record on Mark's TKO Records label.

The pride of Boston, THE DROPKICK MURPHYS had a single out last month on Cyclone Records that is a fine piece of street punk for you! This band has cut a swath through the west on a recent tour, winning over new legions of fans. The DROPKICK MURPHYS are on a bit of a roll up in the Northeast as well with tours and more vinyl on the brink of erupting. The Cyclone ep contains "Never Alone", "Eurotrash", "Take It or Leave It", and "Front Seat". This is a good record!

The aforementioned Cyclone Records has a fuckin' great compilation out for you right now! It's called "Caught in the Cyclone Oi!/ Streetpunk Collection Vol. 1" and it'll burn a hole in your already damaged cerebellum. You have a killer lead off track "I Don't Give a Shit" by THE DUCKY BOYS whom you were probably introduced to on the "We've Got Our Friends" Boston/San Francisco compilation. The DROPKICKS MURPHYS submit the song "Front Seat" also available on the 7" single. THE REDUCERS, one of the local favorite street-punk bands in San Francisco contribute the song "Makin' It". THE REDUCERS definitely are worthy of your immediate attention. Three very good GMM Label bands are represented here: MAN'S RUINS doing their song "Ciderwoman", TIME BOMB 77 playing "The American Way", and last but not least, THE LAGER LADS doing their tough punk song "Nothin by Trouble"... great!!

12 POINT BUCK from Kamloops, British Columbia, Canada have a truly fine street-punk song on this compilation called "Chubby Chicken" you must hear this! Included are the bands MATARATOS and GAROTOS PODRES from Portugal, plus the JUMPIN' LAND MINES from England doing "Creature Features", which can also be obtained on Black Hole Records in 7" vinyl format. (Black Hole Records, 12 W. Willow Grove Ave., Philadelphia, PA 19118) The other fantastic song on the comp would be those esteemed Oi! veterans the WRETCHED ONES doin' "The Next Round". Go get it!

One By One Records, Bellevue 56450 Theix, France, has a first rate installment in their "Oi! It's Party Time For Real Working Class Kids" series. This is volume three and it features the absolutely brilliant BOVVER '96 from Philadelphia, PA, doin' "Clockwork Chameleon". This band is certainly one to watch! The second band on side one is A.O.C. from Yzeure, France doing "L'apéro". On side two the fuckin' punk-as-fuck SUSPECTS from Arlington, VA, pull out all the stops on their song "Dead Street Punks". This is great street music for you Northeastern guttersnipes! Amazing! RIOT SQUAD outta Richardson, Texas, finish you off with "Stand Up and Be Proud".

Also available this month on One By One Records: A.O.C.'s "Rappelle Toí Didier," their debut ep, and another French Oi! band, CRUELLE SECTION, with their first ep entitled simply "Oi!" This label is doing a good job. Give them your support.

Some items from last month that could use an additional mention are the GMM Label releases by THE LAGER LADS and THE DESPISED. THE DEPISED have a great ep. called "Music to Drive - By" this shit rocks like a mother fucker! Check out the song "I Hate Society" ..great!

The LAGER LADS have a tasty ep called "Making the Last Call" out on GMM. Yes, these Canadians are members of the brotherhood of beer. The LAGER LADS also have a good ep out on Blind Beggar Records from Germany called "Rose City Boot Boys". Give a listen to lyrics on "White Cowards" criticizing those who perpetrate hate crimes. This is going to be a band that you hear more from. Cheers to the LAGER LADS!

A treat from those folks at Real Deal Records! They are offering street-punk! The new 10" picture disk It's A Kick to be Alive" starts off with THE CREED doing "Something to Ask", followed by THE SIDEBURNS doin' "Warriors". The slow, gruff singing of THE SIDEBURNS is sure to disturb you! L.R.F. terminates side one with "Three More Years", a pleasant up-tempo punk number. Flip this over and you have some very dramatic singing with the band EXPLORE doin' "To Be a Teen Idol". THE HAWKS follow with their slow, languishing melodies on "Freedom". Then the shit starts to hit the fans in earnest with BLADE singing "Brazenfaced Bastard". It's fast! It's punk! It's quite good! Then FORMEN slow things down a notch for their tune "Hurry Up". You might just catch yerself singing along to this harmonious Oi!

Yes! You are correct. Vulture Rock introduced you to many of these Japanese street punk bands! Long live Vulture Rock!

THE CREED also have a 7" available this month on Bricks Records. This material is a mite faster than their selection on the 10". Start off with "Easy Way or Hard Way" and progress right to "Don't' Mess With Me". Punk rock for the huddled masses - Japanese style (with English influences).

Good ol' ADRENALIN O.D. reunited for a show and recorded a mess o' songs for you. Headache Records caught them with the meat in their mouth. This record presents "Sock Woman", a song written by MENTAL ABUSE,; it's a heartfelt love song. This is followed by "Small Talk" which starts off ploddingly slow and wraps up with a brisk bit of mayhem New Jersey punk style. Flip her over and you get "Bug Music (yeah, yeah, yeah)" and "Rock and Roll Gas Station". Ton-o-fun for you geriatric punks. ADRENALIN O.D. still knows how to rock your liver!

A real snotty example of why punk rock is evil appears in the form of THE EPILEPTIX. This is fast punk with a bad attitude, sneering and snarling it's way into your loins. The lyrics on "Who's Next" say: "Destroying what we believe in, shit is what we receive. Using the underground to get to the top yer bringing the rebellion to a stop." THE EPILEPTIX are spreading Satan's word all over. Pay attention!

THE REDUNDANTS got a hot slab o' wax for you losers out right now. It's called "I Hate the Redundants", and it has the deep growling vocals teamed with driving guitars, bass, and drums to hammer you mercilessly. In "Blank" Joe writes: "I just need a break from caring. Hiatus from responsibility. In the morning I'll be well-acqainted, with a great deal of humility. Tonight I'm not gonna feel anything at all and I feel fine." Smart punks, eh? Listen to "Idiots on Parade" THE REDUNDANTS sing: "Rejected by society. Anarchy, golly gee. We've got all the latest fashions. Soon we'll join a skinhead faction." Good lyrics and it fuckin' rocks!

Those unsavory fellers from the Austin, Texas division of the Confederacy of Scum, BUZZCRUSHER, have a scrappy entrant in this months' nastiness contest. The record starts out with "Scorin' Dope from Bikers", and an energetic number it is! Great guitar playin' on this one! Then you have the slower rock n' roll tune "Mexico Pizza". The "B" side is revved up on some high octane shit right from the get-go! "Watchout" is a fast paced original and it slams right into the fuckin' classic DISCHARGE song "State Control". Great record! Thanks to BUZZCRUSHER and Ruff Nite Records!

A bit of competent English streetpunk appears in the guise of MUTT on Peter Bower Records, Leeds, England. The tunes are "Retro", "Sussed", "Civilized Society" and "No Gain" and each offers a nice combination of vocals, guitar, drums and bass. The back up vocals work well on this example. Don't be surprised if this band appears on the MRR charts again very soon.

The new release by REFUSE from San Antonio, Texas is called "Trail of Destruction". This is quality hardcore/punk with cutting lyrics about society in the vein of DEFIANCE from Oregon.

VERY METAL had a fucked up noisy candidate for the conferacy of scum league last year. The ep is entitled "Melodies of Mayhem" and the band hails from St. Louis, Missouri. Some of the strong songs are "Runaway", "Just Wanna Fuck", and "Beer Song". This is rowdy alcohol laced punk as if the RANDUMBS were on a two day drinking binge with the TUNNEL RATS. Good shit!

An interesting 7" compilation of early hardcore and punk bands from the Netherlands has emerged. This bootleg is called "Let's Start a Riot, Volume One". It has raging punk tunes such as: "Welfare" by the NEO PUNKZ (1981), "War" by the RIOT PUNX (1982), "Arms Race" by BGK (1983), "Melting Pot" by AMSTERDAMNED (1983), "Sunday Fools" by NOXIOUS (1980), and more. This is crazy, fast, wild punk. The compilation will save you a fortune over the originals.

THE OPPRESSED have an lp of their great music from January 1984 out now on Capt. Oi! Records. Listen to "We're the Oppressed" and "Urban Soldiers" and you realize why then, as now, THE OPPRESSED are so well respected. It would appear that the band is involved in this rerelease. Hopefully Capt. Oi! Records is sharing the profits with them.

Attention street punks! THE BUSINESS full length is in the stores now! It's called "The Truth, The Whole Truth, and Nothing But the Truth" and it is, without question, one of the best Oi! records put out in recent years by any member of the old guard. Besides the excellent title cut there are many incredible songs including "One Common Voice", "Justice Not Politics", and "One Thing Left to Say" to name but a few. Find this record. Buy it. Support THE BUSINESS. You will find a live BUSINESS 7" included in the new issue of Fear and Loathing zine.

There's an interesting Oi!/Streetpunk zine out there that you need to investigate. It's called DEAD SCENE ZINE and can be obtained by writing PO Box 805, Allentown, PA 18105-0805. The last couple of issues have included interviews and articles about BOMB SQUADRON, THOSE UNKNOWN, ANTI HEROS, THE CHOICE, HEADWOUND, LOWER CLASS BRATS, and THE WRETCHED ONES. Check it out.

Till next month... see you around...see you in hell!!

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If you were at a punk show in Green Bay, Wisconsin in the last ten-twelve years or so, there's a fair chance you might have seen a rather curious (and oft-times noxious) disabled fellow (muscular dystrophy) with tattoos on his head, driving around on an electric scooter-buggy covered with Agnostic Front stickers (this is one of those sentences that eleventh grade English teachers always respond to with a snide *"Was HE covered in Agnostic Front stickers or was his scooter-buggy?"* In this case, it's sort of either or); occasionally driving said electric scooter-buggy into the pit (and believe you me, this is far less endearing in reality than it sounds like on paper or in Levi's 501 jeans commercials) and generally fucking far more shit up than any handicapped individual is expected to do. If you saw him, i'm sure you remembered him, although you may not have caught his name, which was Tim Pickard, aka Slim Daddy-O. It is my unfortunate duty, as Pun Krock Pastor of the Green Bay Diocese, to inform you that Tim kicked the bucket last week. As i understand it (this is kinda gruesome), he fell off his scooter going up the ramp to his apartment, got pinned somehow, and was dead of exposure when they found him eight hours later (i think Wisconsin is probably one of the only states in the union where sleeping outside in April still carries the death penalty). Yuck. I guess those FirstAlert™ commercials aren't quite the laff-riot we thought they were after all. Although there were some legitimately repugnant aspects to his personality (hint: big GG Allin and Skrewdriver fan), he was the only known human to get a Suburban Mutilation tattoo (he actually sang guest vocals on the last song of our last show, back in '85, when he could still stand up), which should, at the very least, assure him of not getting reincarnated as anything lower down the food chain than, say, a toilet brush or something. To say that he was "one of a kind" (many would insert an emphatic "thank God!" at this juncture) would be to grossly understate the issue. I will miss him, at least in theory. Et cetera, et cetera. End of obituary. AND NOW FOR SOMETHING COMPLETELY DIFFERENT: So i'm standin' in the front row at the Concert Cafe in Green Bay, waitin' on Guitar Wolf, from Japan (this is admittedly a pretty weak concept for a column; however, the only other option available to me this month was to cuss out Pansy Division for making the promoter kick my band off a bill we were supposed to be sharing with them in Des Moines, which would be kinda like, you know, shooting Phish in a barrel or something). The mysterious kung-fu warlords eventually slink on stage. They are outfitted in about eighteen dead cows worth of leather, thirty dollars worth of sunglasses, and about two fifty-five gallon drums worth of hair goo. This goofy Japanese lounge music starts playin' over the PA, and the bass player and drummer stand there, meticulously combing their greased-up pompadours, teasing the crowd into a veritable effulgence of communal pre-ejaculatory build-up. Suddenly, there is *NOISE! ACTION! RUCKUS! VOL-YUUUUME!!! Bombastic Reverse A-Bomb Kamikaze Clamor!!! DIN and IMPACT and EAR-SEARING WHAT-NOT!!! Planet-Cracking Heavy Metal Rockabilly Thunder, With Report!!!* Seiji, the Vocals Wolf and Guitar Wolf, screams *"CONGRATULATIONS GREEN BAY PACKERS!!! CHAMPIONS SUPER BOWL ONE!!!"* (which was, of course, the right thing for visiting bands to scream at the beginning of a set from approximately 1969 up until this January [but i figure, what the fuck, he's probably not really familiar with the language, and just got the words "one" and "thirty-one" a bit jumbled in the heat of the post-nuclear rock moment, just as my rusty Japanese might lead me to confuse "ichiban" with "thirty-ichiban" on occasion]), and the place is, as one might expect, pretty much a fuckin' madhouse from there on in. I spend the first two songs trying to keep enough back-pressure on the front of the stage to prevent me from flying, like a piece of wet soap that resembles a gigantic grasshopper in the grasp of a pudgy and clenching fist which resembles a zillion moshing Wisconsin teenagers, face first into Seiji's crotch. *Right race, God, wrong gender! My order's been screwed up again! Send this back to the kitchen and bring me a half order of SuperSnazz, too sweet!* Not since the days of trying to stay alive in the pit for an entire Black Flag show (i always love it when little kids try to pull that "see you in the pit" type "i'm tough" stance — it's sorta like, dude, i used to "see" people in the pit when the pit was activated in response to live performances by goddamn BLACK FLAG and the DEAD the KENNEDYS; if you think i'm gonna be impressed by the fact that you and your fuckin' bum-flap buddies threw a couple elbows around during a goddamn Guttermouth show, you are mistaken most comically) have i been blunderbussed into brain-hemorraghing submission by a sonic detonation of such unparalleled etc. etc. etc.; further, it has been a good ten years since i have heard VOLUME (and associated tympanic trauma) so successfully incorporated into a live performance, where, as a member of the audience, one can feel one's viscera and skeletal structure being shaken to pieces on a molecular level (okay, sure, there are a couple bands who play louder than Guitar Wolf, but none who are particularly successful at making being REALLY LOUD be REALLY COOL. Case in point: the La-Donnas. The La-Donnas are a pretty dang good live band, but they play at such senselessly high volume that it is quite impossible to listen to them *sans* earplugs. Now, can you *really* rock out to a band if you're wearing earplugs? No. You cannot. So, if you go see a band whose injudicious use of excessive volume makes earplugless enjoyment of their live set impossible, can you really rock to them? Nay! Nay! Negatori! Ergo *what's the fuckin' point?*). Anyway, the show is building to its inevitable grand finale. Rock Rock Rock. Boom Boom Boom. Scream Scream Scream. Clobber Clobber Twang. Having grown weary of both applauding and making the horn-hand, i have taken to seig-heiling Seiji at appropriate intervals (beats me; maybe i was momentarily possessed by the spirit of Pickard). As the band careens into a cataclysmic mashing of the MC5's "Kick Out The Jams," i briefly recall how, at the Chicago show i drove 400 miles round trip to see on a weeknight last year, Seiji yanked some dweebass kid up on stage and made him play guitar during this song. I begin to wonder if this is a standard part of the act, and if i should be worried. After all, it's one thing for some anonymous civilian to be roped into a comedic (and, let's face it, somewhat unflattering) guest appearance with these Rock Titans — where merely surviving the experience without wetting one's pants is a show of enough good sportsmanship to render the whole mad escapade a moral victory — but this is my home turf, my home club, my home frickin' *stage!* To merely *endure* being thrust into the blazing Par 64s of the Rising Sun with these Sentinels of Sonic Deconstruction like a hypnotist's volunteer who receives a round of applause after shoving a feather duster up his ass and clucking like a chicken for fifteen minutes *will simply not work. I AM NOT ALLOWED THE "INNOCENT BYSTANDER" TRADE-IN ALLOWANCE IN THIS SETTING!* If, god forbid, i were, by some quirk of fate too heinous to contemplate, yanked up on stage and forced to play guitar right now, i would be expected to do something — *mother!* — COOL. And if cool is a four-handed sheephead game i'm playing with Guitar Wolf, *i'm trying to run the table with a goddamn seven of diamonds, you dig???* I reassure myself that, if Seiji indeed opts to play yank-up-the-dip tonight, he'll grab my buddy Jordan, who is rocking out next to me. Jordan is taller than i am, rivals me in dippiness, and he does this weird shit when he's rocking out to a band — like, he has these wormy convulsions, and does all this frantic stuff with his hands, like an epileptic gang member or something — and i think he does most of it unconsciously. Yeah. He'll grab Jordan. And anything Jordan does on stage will be cool, because, i mean, fuck, nobody here expects much out of him but wormy convulsions. It'll be like he caught a pop fly hit into the bleachers at a baseball game or something. *Whoo, sign that worm guy up!* If i go up there, it'll be like *haw, haw, Antler Boy!!! Your self-deprecating nerd mutation schtick carries little weight in a traditional Rock Context!!! The grasshopper wears no clothes!!! Charlatan! Fraud!! FAG!!!* It'll be like when Homer was the mascot for the Springfield minor league baseball team, and got called up to the majors! Ack! I'd be ruined! Anyway, all this data goes thru my head in like, half a second. Blind panic to completely placid reassurance *(he won't pick ME as Dip-Of-The-Day; i've got a white leather jacket with TWO CHEVRONS, fer Chrissake!)* in one one-hundred-twentieth of a minute. Time enough for me to get another sieg heil up (actually, it's probably more like a Roman empire thing, except i don't pound my heart before i salute because of my brittle constitution). Time enough for me to look at the hand at the end of my salute, and see that it is connected to Seiji's. For a moment, i fear i am about to receive a pan-linguistic tongue-lashing as regards the general inappropriateness of my chosen means of showing Rock Appreciation tonight (my first flicker of an idea for pleading my case: *"Well, DUDE, which side were you guys ON, any-*

way???"). After that, it's like the scene in *Goodfellas* where Joe Pesci thinks he's walking down to the ritzy mafia meetin' room where he's gonna get "made," but they open the door, he sees that it's a cheezy basement rec room and, for one frozen split instant of time, realizes his fate — then they shoot him. *The Joe Pesci Split Instant of Doom is UPON ME!!! WE ARE "TOY STORY," HE IS THE CLAW, AND I AM THE ONE-EYED ALIEN SQUEAK TOY!!! AIIIEEEEEEEE!!!* Before i even know what hit me, i find myself on stage with the SG of Doom being lowered upon me, and i realize that this is a tragic case of the chickens coming home to roost *vis a vis* my call-to-arms for more "cool" in the scene last month. Me playing guitar with Guitar Wolf is like Jerry Lewis getting cast for the lead role in *The Wild One.* Ack! Like a true nature's child, i do what any other hopeless dork in my situation would do: i look at my feet. That doesn't work so well. I am wearing those new-fangled white leather Chuck Taylors that look kinda like a cross between a regular Chuck hi-top and Ace Frehley's feet circa "Love Gun." Up until this point, i thought these shoes were most boss, what with every fuckin' runny-nosed dweebazoid in the industrialized West attempting to curry favor with the Elder Gods by wearing standard-issue Chucks and all. These shoes are both The Chuck and the Evil Anti-Chuck wrapped up in one (two, whatever). They both celebrate and mock traditional Punk Foot Heritage. Sure, they cost twice as much, but they have logos on BOTH SIDES of the ankle! *The math is there, pal!* I look again at my feet. They look HUGE. They look like those boats it takes five pegs to sink in Battleship™, a Milton-Bradley game. And white. *I look like a fucking IDIOT in these shoes. Last time i take fashion hints from George Tabb!* I begin to move my gaze upwards. This white leather jacket seemed like a real brilliant idea. Once. You know, same principle as the shoes: The traditional leather jacket and the Evil Anti-Black Leather Jacket in the same great-tasting, dual-Chevronned candy bar. *I look like a fucking IDIOT in this jacket, too!.* I look like a marginally younger, arguably better-looking, and questionably less Satanic Pat Boone! (if nothing else, Guitar Wolf will surely go down in Rock History as *The Band That Made The Black Leather Jacket Cool Again.* Let's face it, most black leather jackets in the punk scene these days are utilized in the pursuit of one of two major looks: **a)** the Ramones Look; or **b)** the Mutated Version of the Menacing Biker Look. Most jackets earmarked for effecting pseudo-Ramoneyness are being used uncoolly these days, as they are almost always used with an end goal of trying to make the wearer seem adorable *a la* Dee Dee Ramone, whose adorableness was almost certainly unintentional. *EFFECTING ADORABLENESS IS NOT NOW NOR HAS IT EVER BEEN AN ALLOWABLE PUNK ROCK GOAL! GIRLS DON'T LIKE YOU AND NEITHER DO I!* In contrast, Type B jackets — big, beat-up, hoary ol' leathers all fulla spikes and paint and other bullshit — have the right idea [outerwear as physical threat, essentially a modified biker aesthetic], but their subservience to a previously established, non-punk jacketary tradition means that they're reclassifying punk rock as a facet of leather jacket-ism, as opposed to claiming leather jackets as a punk rock-ism. Now, of course, one could gamely claim that Guitar Wolf rely heavily on the biker aesthetic themselves; however, i'd hasten to point out, before you get your ass kicked, that the second-most beloved event at any Midwestern Biker Picnic worth a piss — trailing only the cherished Hairy Pussy Contest — is the Honda Smash, where a Japanese bike is trussed up in chains, hoisted into a tree like a pinata, and bludgeoned by sledgehammer-toting players until, i dunno, it bursts and jellybeans come out or whatever. Fairly or unfairly, a Tokyo biker can thus only be about as truly bikery as a Milwaukee sumo wrestler can be legitimately sumoey, and it is by dint of this tragic disqualification that i stake my claim that Guitar Wolf's black leather jackets are, regardless of appearances, of a non-biker nature, and, thusly, quite cool). Party on, Garth. I get the guitar on. I had seen this guitar aimed at the crowd like a gun earlier; i aim it at my head and shoot myself, but don't die. I suddenly realize that i have *no fucking clue* how to play "Kick Out The Jams." I mean, i dunno, i never really thought it was gonna come up during Grasshopper Time, ya know? I don't know how to play "Highway Star" either, sue me! Anticipating my bewilderment, Seiji grabs me by the shoulder. At present, he seems like about 4000 Fonzies squished into one convenient leather-bound volume. *"Pllayy the EEEE!"* he hisses into my ear, then draws back, like some ninja golf course pro (actually, more like one of those blind kung fu masters out of whose hand no pebble can be snatched. This would explain his sunglasses — he's blind and that's probably his day job [actually, what's the difference between a successful kung fu student and Bam Bam in a German porno movie? One from hand has pebble snatched; the other in Pebbles' snatch has hand]). I nod. Play the E. Yeah. I can play the E. Even *i* know where the E is. Oops, there's more: *"Plllay the G!!"* he hisses, as if the sheer humongousness of these last two statements precluded them being uttered in the same breath. *"Then jump!"* Then...*jump?* He repeats it: *"Then JUMP!"* Well...uh...*ooookay.* So i starts a-playin' that E. And i starts a-playin' that G. And i begins to jump. And, ya know, i'm playin' that E, and that G, and i'm jumpin', and, after a while, i start thinking *fuck, isn't there another note in this song?* So i kind of hop over towards the bass player's rig. I forget his name. I think he would probably answer to "Yakuza-San," though. I sorta stick my head down by his speakers, and, sure enough, there *is* a third note in this song, *and i'm not playing it.* So NOW, as if things weren't neurotic enough, i'm faced with the decision of whether i should follow my (very explicit) instructions of playing the E, playing the G, and jumping; or if i should go renegade and try to figure out the third note at the risk of leaving the stage in utter disgrace. See, in Chicago, Seiji did this thing where, when the dumbass would make a big lame *BWANG* on the guitar during an "a little bit softer now, a little bit softer now" part, he would lunge at the guitar with cheetah-like reflexes generally reserved for the lower primates and grab the neck, instantly silencing the strings as if to say *"STOP IT, AMERICAN DUM-DUM!!! STOP IT!!!"* I am trying to avoid this at all costs (he would eventually do it to me twice [i plead entrapment], but, since i snuck in a short snippet of the riff to "My Sharona" before he could stop me ["Kick Out The Jams," no. "My Sharona," "Rock Lobster" or "Whip It," no problem]), i figure we're even-steven). I *don't* want to get embarrassingly kung-fued in front of the hometown crowd because i'm a witless American churl who can't follow instructions; yet, i feel *it is my duty as a United States Citizen to find out what the third note in "Kick Out The Jams" is, and to play it, hell or high water, Nellie bar the door, kung-fu be damned!!!* Keeping my back to Seiji, who is in the process of doing some kinda Elvis '68 Comeback Special Aloha From Hawaii karate moves (which, of course, begs the question *what do you get when you cross Elvis, the guitar player in Guitar Wolf, the first song on "Stukas Over Disneyland" and the MRR high potentate?* Answer: *Presley, Seiji, Rosemary and Tim!!!* You had it easy when i was only making porno jokes! Now that i've discovered Simon & Garfunkel humor, *watch out!!!*), i quickly discover that the missing note is an A, and, summoning all available testosterone in my American Testes, in loving memory of Rob Tyner's afro i brazenly thrust THE FUCKING A into the chord progression!!! I am now going E-E-G-A, E-E-G-A like it's a real song, instead of E-

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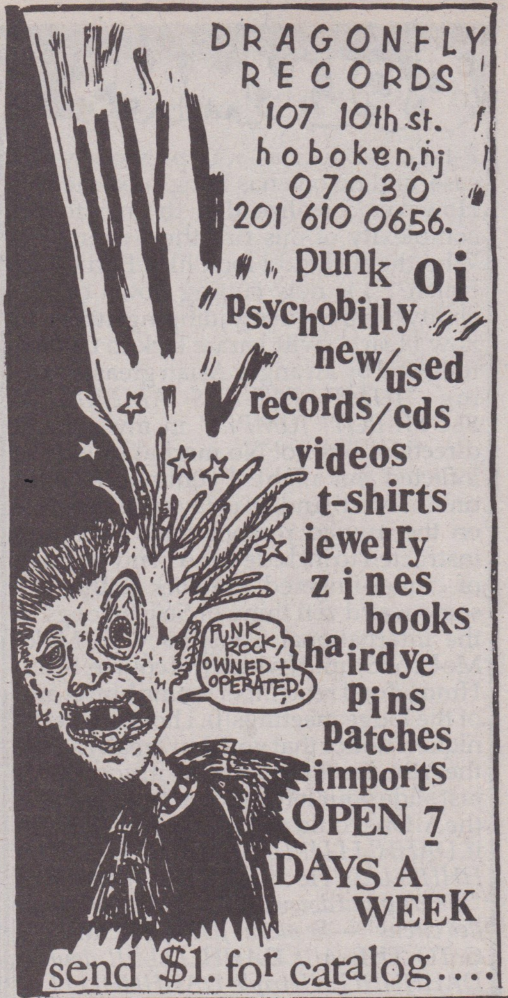
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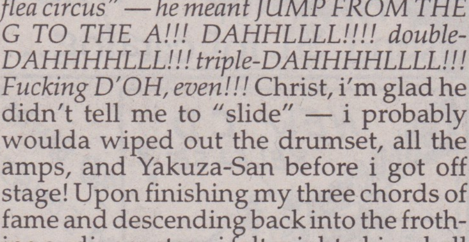
E-E-G, E-E-E-G as was previously the case, and no one has kung-fued me yet! However, i realize that the newfound complexity of this riff (three chords??!! Who the fuck do i look like, Eddie Van Halen???) is now cutting down on my ability to carry out my jumping duties, so now i fear a swift karate kick to the ass, followed by an angry Asian greaser yelling *"JUMP, FAT-ASS AMERICAN SLOTH-BOY! JUMP!!!"* in my general direction. But no! No martial artistry is inflicted this night! I continue to play, unmolested! And, as i play and speculate on the myriad reasons why i was not instructed to include the A in my barrage of cruller-fingered axework (either it's some weird zen thing or Seiji belongs to the International Conspiracy To Make Me Look Stupid [which i, of course, head. Hmm, don't remember seeing him at any of the lodge meetings!]), i hone my technique. I notice that you don't really strike the A the first time you play it, you sort of just slide your left hand up from the G to the A. One could almost say you...*jump* to it. *DAHHLLLL!!!! DAHHHHLLL!!! DAHHHHLLLL!!!* He didn't mean *"jump"* like *"jump up and down like a goddamn one-man flea circus" — he meant JUMP FROM THE G TO THE A!!! DAHHLLLL!!!! double-DAHHHHLLL!!! triple-DAHHHHLLLL!!! Fucking D'OH, even!!!* Christ, i'm glad he didn't tell me to "slide" — i probably woulda wiped out the drumset, all the amps, and Yakuza-San before i got off stage! Upon finishing my three chords of fame and descending back into the frothing audience stew, i felt mighty king-hell sheepish about my shameful early two-chord mutilation version of "Kick Out The Jams" — until i looked at the middle finger of my right hand and noticed it was remiss two sizable chunks of meat, right around the top knuckle, presumably still left as a present for Seiji on the strings of his SG. Wow! That's pretty fuckin' punk! I bet if they woulda had me playin' "Ramblin' Rose," i coulda played the whole first joint of my middle finger clean off! Actually, i'd have to ask the bass player about this, but i think it's supposed to be the first joint of the pinky you lose. Bah. I can't get anything right.

"Lefty" Hooligan
What's Left?



Ah, the good old days of anti-Communist propaganda...

As a kid in elementary school I remember seeing a teacher's book that purported to lay bare the basic evils of Soviet-style socialism, in part by quoting from Marx, Engels, Lenin, Stalin, et al; thus damning the Soviet system with the words of its founders. I can't recall the title, but I can visualize the cheesy unlaminated paperback cover with its drawing of a huge, menacing red hammer-and-sickle superimposed upon your stereotypical onion-domed Kremlin, plenty of barbed wire, and the obligatory poor tattered eastern European refugees obviously not having a good time. Classic '50's-early '60's Cold War stuff. I also remember that, under a subtitle "Government by Mob Rule" the book quoted from Lenin's *State and Revolution*, something to the affect that, when the state withered away under communism, violations to the rights of others would be handled by society much as an outraged crowd deals with a rapist caught in the act.

At the time I didn't quite understand why that was supposed to be so bad. The part about the angry crowd taking action against the rapist. Wasn't being a bully bad, and if you could, weren't you supposed to stop a bully from picking on someone smaller? With a bully, as the teacher explained it, you're supposed to call a parent or teacher, and with the rapist you're supposed to call the police. Always bring in the proper authorities.

Never act on your own, and never, never act with others...

Growing up watching "The Rifleman," "Rawhide," "Gunsmoke" and "Bonanza" on TV (yep, the originals, not Nick-At-Night), I logged quite a few episodes using the plot device of a misguided or misled vigilante mob—common folk who fuck up by "taking the law into their own hands" as Sergeant Joe Friday might say, instead of leaving matters to the sheriff. The sheriff or marshal, of course, were the proper authorities, and the implication was that before "the law" arrived "the west" was chaos, bloodshed and "vigilante justice." Come to learn from reading a little more history that the western territories were settled, not by self-reliant gun-toting white individuals but by armed white communities, if for no other reason than they were invaders on Indian lands and needed the protection of numbers. Most of these western settlements operated by vigilante justice at one time or another, before "the law" came out from the east or during periods when there was no sheriff or during natural disasters. Folks on the "frontier" invariably got together to keep their own order.

Most of the time, they did all right. Occasionally, there were horrible injustices, or equally appalling mistakes; but probably no more than were committed by the duly appointed officers of the law who replaced the vigilantes. Then, of course, there's the under-the-nose obvious. That popular symbol of upright citizens banding together for the common good—the posse, properly deputized by a sheriff—was nothing more than legally sanctioned vigilantism. Even the image of the lone gunslinger is pretty much a myth. Legal or outlaw, they too hung out in gangs. The famous "shoot-out at the OK corral" was actually the culmination of a gang war between two such groups of gunslingers, one with badges and one without...

As anyone knows who has organized security for demonstrations, shows, almost any type of self-run event, you don't have to rely on an army composed of the biggest, buffest and baddest of your friends to do effective security. A large group of ordinary folk, organized in teams of twos and threes, can handle most problems; the idea being that two or three smaller security people acting together can usually isolate and take down one big troublemaker...

These are variations on a theme that I've alluded to before; social power.

Power is the ability to coerce someone else into doing what you want them to do. It is the proverbial "gun to the head." In terms of the modern state, the police, the military, and the secret police are its power. That is state power. By contrast, social power is the organization of people to accomplish something. When the working class realizes social power through its self-activity and self-organization as a class, social revolution and the direct dictatorship of the proletariat mentioned last column can be sustained.

This is the last Mexico column, thank you. I go back to writing regular columns for a little while. Excellent.

II. MEXICO
E. RECAPITULATE AND EXTEND

In the past two columns I've sketched out how the Mexican economy and society are being rationalized to the objective continental and international needs of capital. Mexico is being converted into one huge factory, with rather sophisticated class dynamics, through rural enclosures and the use of unemployment and austerity to discipline the urban working and middle classes, even as the United States de-industrializes, shifts to a service and information economy, and invests in the industrial development of Mexico, particularly along their common border.

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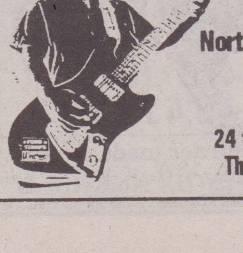

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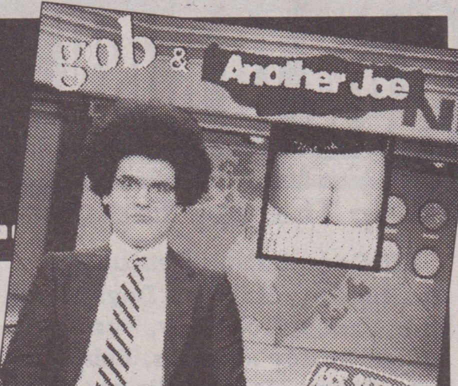

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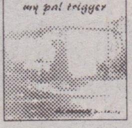

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I've also described how the ruling Institutional Revolutionary Party (PRI), traditionally socialist-corporativist and strongly nationalist, seems to be returning to these political roots after a brief period of technocratic continental neoliberalism, which helped produce the North American Free Trade Agreement (NAFTA). The PRI's politics over the last 70 some years, staunchly anti-"American imperialism" and pro-state run national development, did not so much resist the capitalist continental rationalization of Mexico mentioned above as it put a nationalist mask upon it. This mask temporarily dropped with the last three technocratic Mexican presidencies and NAFTA's continental neoliberalism.

Recent events indicate that the PRI is once more putting on the mask. I don't think that the US government will be able to gradually move the traditional nationalist rump of the PRI, currently in the ascendant, into accepting the parliamentary, technocratic neoliberal assumptions underlying the Madrid/Salinas/Zedillo regimes and the NAFTA treaty. And as the US and the IMF continue to pressure Mexico to implement social austerity measures, reverse decades of state intervention in the economy, sell off government owned industries and enterprises, permit freer foreign trade and greater foreign investment, parliamentarize the political structure, cooperate on issues of drug smuggling and illegal immigration, etc., etc.; an extreme nationalist reaction is more and more likely to occur within the PRI's still dominant "old guard."

This in turn could produce social chaos or civil war if the PRI's political power has been sufficiently eroded by opposition party gains or social power in Mexican society has been sufficiently contested by popular revolutionary forces at the base. US military intervention would be inevitable in such a situation. If the PRI does have the strength and cohesion to ruthlessly suppress reform or dissent within the party, crush political and social opposition outside the party, and discipline all class interests to a revived corporate state; then some cross between Pinochet's Chilean fascist military junta (1973-90) and the left-wing military regime initiated by Portugal's da Costa Gomes (1974-86) might come to power. That all pretense of democracy will be abandoned and that brute military force will prevail I think is obvious.

For left-wing agitators and insurgents the world over, Mexico has long served as the great safe house of the Western Hemisphere. [...] Support for foreign radicals put a sheen of progressive anti-Americanism on the authoritarian Mexican regime that evolved out of the country's own revolution earlier this century. Far-left posturing brought a measure of peace with radicals abroad while isolating rebels at home. In truth, Mexico was as brutal with its own subversives as it was benevolent with everyone else's. (10-30-96, *WSJ*)

A totalitarian, militarized intensification of this business-as-usual is perhaps the worst case scenario for Mexican society; a condition that will suppress popular domestic revolutionary forces through a state-sponsored "dirty war" at the same time it temporarily halts capital's integration of the country into the continental structures expressed by NAFTA. Social chaos or civil war are actually better scenarios, even given US intervention, because they indicate that popular revolutionary forces are more powerful and government forces much weaker than anticipated. There is a greater potential for scuttling NAFTA and thwarting capital's continental plans, and there is the hope that a strong successful revolutionary movement south of the border can aid, inspire and work with a US-based revolutionary movement.

How this analysis applies to that crucial zone of interaction known as the US/Mexico border will be taken up before Mexico's popular revolutionary forces are appraised. First though, two important but unrelated points need to be made about Mexican society.

F. CRIME

Rampant crime in Mexican society is one more telling index of social instability. Last column I talked some about political crimes; corruption, election rigging, and political assassination. To this must be added political massacre, as with the gunning down of 17 peasants in Guerrero in June 1995 by police (2-29-96, *NYT*; 4-25-96, *WP*). Corruption of public officials and police officers in connection to the drug trade, as well as drug-related assassinations are well publicized by the US media. The abduction of rich Mexicans and foreigners (both tourists and executives), running to 1,500 kidnappings in 1995 alone by criminal gangs for ransom, is alarming the Mexican bourgeoisie and multinational corporations (11-1-96, *NYT*) which, with US officials, have warned the Mexican government that foreign investment could suffer if crime is not reduced (10-29-96, *WSJ*). Mexico City recorded some 600 serious crimes every day in 1995, up 32% from 1994 (1-10-96, *NYT*). Mexico's middle classes are building walls and gates around their neighborhoods to deal with general lawlessness (1-26-97, *SFE*), and Mexicans in town and villages around the country are so distrustful of a universally corrupt police force that they are turning to vigilante justice to combat crime (9-7-96, *WP*).

G. INDIANISM

Indianism, the official recognition of the Indian heritage, was one of the contradictory achievements of the Revolution. It holds a central place in Mexican nationalism (all too often the invocation of the Indian heritage is overestimated as against the dominant mestizo composition of the Mexican people or conflicts with the more conservative, pro-Spanish religious tendencies). Behind the hypocritical ideological mask of the "national heritage," that runs through Mexican history, there lies the state effort to destroy and assimilate the Indian culture within the national commodity economy. Since 1948, INI (National Indian Institute) serves as a channel for the legalization of Indians' exploitation by caciques, bosses, recruiters of migrant laborers, moneylenders, merchants, landlords and their thugs. According to anthropologist Marcela Lagarde: "INI programs are directed and planned by anthropologists who proclaim themselves to be for the Indian, but whose end is that he cease to be one." ("MNOC," K)

H. NAFTA, NEOLIBERALISM AND BORDER DYNAMICS

The US/Mexico border has always been used politically in the regulation of the most obvious exchanges between these two countries. The PRI historically used high tariffs and the regulation of foreign trade and investment to promote nationalist economic development, as last column illustrated. In 1942 the US government introduced a "bracero" contract Mexican labor program that depressed US agricultural wages and prevented labor organizing along the border until its demise in 1964. In this era of NAFTA and neoliberalism, an interesting contradiction resides in the simultaneous militarization of the US/Mexico border.

Neoliberalism's main points include the preeminence of free markets and free trade, cutting state expenditures for social services, deregulation and privatization of the economy, and a shift from "the public good" to "individual responsibility." *In theory*, neoliberalism promotes not only the free trade of goods and services across national borders, but also the free exchange of labor, meaning that *theoretically* neoliberalism would not restrict either labor or trade moving across borders. "The promise of Mexico's strengthening economic ties, encouraged by the landmark North American Free Trade Agreement (NAFTA), only bolstered a sense of optimism and excitement about the border region in the late 1980's and early '90's (2-13-96, *CSM*)."

The growing influx of migrant labor from Mexico, in response not only to economic poverty and instability south of the border but also to economic demand north of that border, and the xenophobic response mustered against it by certain US political elements, is one process lending to the border's militarization. While apprehensions in San Diego of undocumented workers rose 16% from January 1995 to 1996 (8,268 to 9,619), in neighboring Campo apprehensions were 51,473 in 1996, up from 26,789 in 1995 and from around 2,500 in 1994 (2-20-96, *CSM*); statistics used to fuel political campaigns such as California's Proposition 187 as well as efforts to beef up the Border Patrol. Second is the parallel response to the drug trade across the border by established political forces in the US under the hysterical "war on drugs." "Seizures of marijuana by the Nogales station alone more than doubled to 61,000 pounds from 1994 to 1995, while cocaine seizures exploded from 60 pounds in 1994 to 2,372 pounds in 1995 (2-29-96, *CSM*)."

These two factors account for a 65% increase in spending on the Border Patrol from 1993 ($390 million, 1993; $590 million, 1996). By 1995, more than 4,000 INS agents patrolled the 2,000 mile long border, up 50% from 1993 with a 1,000 more agents added in 1996 (2-13-96, *CSM*). In 1995, the INS earmarked close to $158 million for the acquisition and development of new technology. The INS's budget for data and communications systems was $277 million in 1995, and $295 million in 1996. INS is working with night-vision telescopic cameras, ground sensors, high-intensity lighting, helicopter patrols, and computer systems that identify and catalog undocumented workers to catch repeat offenders (2-15-96, *CSM*). In 1996 Congress authorized construction of 14 miles of "triple fencing" between San Diego and Tijuana, with 1.8 miles of bollard fence to be run behind the existing steel border wall at the main border crossing. Similar fencing is slated to be constructed in El Paso, Texas; Nogales, Arizona and elsewhere. Finally, there is talk of using the National Guard, even the US military to augment the Border Patrol.

This border militarization, along with Mexican labor unrest and the devalued peso discussed in previous columns, have strengthened the *maquiladora* zone along the border in northern Mexico. Called euphemistically "offshore assembly industries," these mostly foreign owned factories employ Mexican labor to assemble foreign components into products for export. US capital is strong in this sector of the Mexican economy as the US economy de-industrializes, and provisions in NAFTA permit *maquiladora* products lower tariffs as long as a certain percentage of the parts come from NAFTA countries (2-27-96, *CSM*). Over 300 *maquiladora* plants opened in 1995 alone (12-28-95, *WSJ*), and by mid-1996 employment in this sector was up at more than 75,000, increasing in some border areas by an annual rate of 20%. Fujitsu's factory in Reynosa has created a staggering 30% annual growth in jobs since 1994, yet only 30% of the city's streets are paved and only 70% have drainage (8-6-96, *LAT*). The horrific slums, grinding poverty, occupational diseases and environmental pollution produced by such border industries are ultimately justified by proclamations that "sweatshops are better than no shops" (6-25-96, *WSJ*; see also 8-21-96, *CSM*)

The exploding *maquiladora* sector of the Mexican economy is the frontier of continental economic integration even as it circumvents the political challenge to free trade neoliberalism presented by the US government's militarization of the US/Mexico border. The relative prosperity of this sector however will not help liberalize or democratize Mexico's authoritarian political regime any more than Hong Kong will do that for the Peoples Republic of China. Nor will the *maquiladoras* provide the country's overall economy with the economic "motor force" Mexico desires for the nation's modernization. This sector will continue to actively rationalize Mexico with the needs of continental and international capital, so long as popular revolutionary forces don't get out of hand, or the upper hand.

I. THE REVOLUTIONARY LANDSCAPE

Last column I discussed how the erosion of the PRI's electoral power might bring about civil war. Long used to ruling a president-centered state, the PRI is likely to start shooting if it loses a presidential election. If the PRI is going to react so strongly to the loss of electoral influence, imagine what the party will do if it begins to lose social hegemony. If we consider the disposition of urban and rural working classes, not to mention the outstanding guerrilla forces, that is appearing more and more certain for the near future.

1. URBAN PROLETARIAN POWER: Mexican unions, thanks to the CTM's cooperation with the PRI, have staged fewer strikes per year for the last ten years, even while wages have drastically fallen. Yet the CTM's leader, 96 year old Velazquez, is clearly not long for this world, and during May Day '96, some 40 CTM rank-and-file unions defied their leadership's ban and held marches and rallies to honor International Workers Day (5/2/96, *NYT*). Wildcat strikes among CTM unions are becoming much more common, and unions independent of the CTM are not only on the rise, they are showing greater class militancy which is gaining some surprising successes (only 10% of organized labor, indie unions account 25% of all strikes, winning average wage raises of 13.2% in 1995 compared with 11.9% for government-aligned unions) (4-4-96, *WSJ*). The independent union at Pepsico's Sabritas plant in Mexico City won a 26.5% raise through strike action in January 1996 while, in contrast, police broke up union organizing efforts with billy clubs at Sony's plant in Nuevo Laredo in 1994. The effort to organize an indie union at Ford's Cuautitlan plant near Mexico City was denied ballot access (1, 5, 10-96, *LN*), while the indie bus drivers union SUTAUR has been fighting a bloody battle with the government against the privatization of Mexico City's bus lines (3-96, *LN*; 8-96, *TP*). The Border Region Workers' Support Committee (CAFOR) works in Tijuana to organize *maquiladora* workers around issues of working conditions, health and safety, and neighborhood safety (3-5/11-97, *SFBG*). The Authentic Workers Front (FAT), an independent labor federation, started a Labor Workshop and Study Center in Juarez on 9-28-96 to organize *maquiladora* workers (12-96, *LN*). Forty independent unions formed the Coordinator of Mexican Workers and broke with the CTM in 1991 (4-496, *WSJ*). This union activism is in addition to riots, popular mobilizations and autonomous organizations in Mexico's major urban centers. After the 1985 earthquake, the inhabitants of the Tepito slum in the center of Mexico City self organized and occupied their rented houses to halt government gentrification plans. "Tepitanos, known for their outdoor festivals, their everyday practical refusal of work, their solidarity and their communal traditions proved that the *colonias proletarias* are sometimes dysfunctional for the state. ("MNOC," K)"

2. RURAL PEASANT POWER: First, remember that there are numerous peasant land occupations in Chiapas and other southern Mexican states, where not only are such land occupations "traditional," but they're also a consequence of the recent guerrilla activity in the region, which I'll get to in a moment. Peasants successfully fought the development of a proposed multimillion dollar golf course in Tepoztlan, just south of Mexico City, in September and October, 1995, ultimately taking up arms in November, sealing the town, driving out all government officials from the area, and taking over (9-10/10-8-95, *NYT*; 3-97, *WPR*). Local peasants stormed a mansion, again in Tepoztlan, in May 1996 and stood guard over it as expropriated, communal property, while peasants sacked a wheat train in Durango in June of the same year (7-20-96, *NYT*). In Mulege in Baja California, peasants took over the resort hotel Serenidad in July 1996 (1-29-97, *LAT*). Such land seizures are on the rise throughout the country.

3. .“GOOD” VS “BAD” GUERRILLAS: In 1971, a Guatemalan émigré founded the Clandestine Revolutionary Workers Party-Union of the People and later the Party of the Poor (PROCUP/PDLP). This Leninist party grouping adopted armed struggle with strong Guevaraist fundamentals, operated primarily in southern rural Mexico and attempted to build a stronghold in Guerrero, one of Mexico's poorest, most repressive rural states. Also during the early 1970's an armed underground cadre of urban students formed the guerrilla National Liberation Forces (NLF), also decidedly Leninist/Guevaraist, which actually obtained some aid from Cuba in the 1970's. Chief of the Federal Security Directorate Barrios decimated both groups with a pitiless military-based “dirty war” against workers and peasant insurgencies in the '70's. The PROCUP/PDLP went deep underground in Guerrero and the NLF's survivors regrouped in another of Mexico's most impoverished, repressive southern states, Chiapas (10-30-96, *WSJ*).

On January 1, 1994, the Zapatatista National Liberation Army (EZLN) staged a dramatic armed uprising in Chiapas against NAFTA and neoliberalism. These heirs to the NLF have learned their history lessons well, transforming their Leninist/Guevaraist ideological roots into a successful armed social democratic peasant movement, much as the Italian, French and Spanish Communist Parties in the 1970's turned toward social democratic EuroCommunism. The EZLN and its general command, the Indigenous Revolutionary Clandestine Committee (CCRI) does not wish to overthrow the Mexican government or to establish socialism. They simply want more political democracy for the disenfranchised, more economic justice for the poor, more land for the landless, and the recognition of indigenous peoples' rights. They talk about “civil society” and an “international of hope.” With their masked literary spokesperson Marcos, the EZLN have been extremely clever at capturing the attention of the media and the international community. Their ultrademocratic practice and base building in Chiapas, plus the various conferences and events that the Zapatistas have organized (the National Democratic Convention in 1994, their 1995 international plebiscite, and the National Indigenous Forum and the International Encounter for Humanity and Against Neo-Liberalism in 1996) have kept them global center stage. Except for a brief period in 1995 when the Mexican government put out arrest warrants for the Zapatista leadership (Marcos included), forcing the Zapatistas to temporarily retreat into the mountains, the EZLN has been in an uneasy standoff with the government, engaging in on-again/off-again negotiations with federal officials, which consider them the “good guerrillas.” The EZLN's latest project is to build a broadbased popular front-style organization unified around the Zapatista's political demands, called the Zapatista National Liberation Front (FZLN). (1994-97, *L&R*)

The PROCUP/PDLP's Local Construction Committees in Guerrero announced for a strategy of “Prolonged Popular War” toward socialist revolution based on vanguard party sponsored clandestine forces in April 1993. They established a “mass front” organization in the peasant based Organization of Campesinos of the Southern Sierra (OCSS) in 1994, and when 17 peasants in Guerrero were massacred by police at Aguas Blancas on 6-28-95 while traveling to a meeting of the OCSS, the PROCUP/PDLP mobilized. The commemoration of the massacre on 6-28-96 was interrupted when armed members of the Popular Revolutionary Army (EPR) appeared, fired shots in memory of the victims, and read a manifesto. Portrayed as the “bad guerrillas” by the government which is still attempting to eradicate them, the avowedly Marxist-Leninist EPR claims to be a merging of 14 armed revolutionary organizations in May 1994. In August 1996, the EPR attacked two tourist resorts and five other towns, killing 12 people (mostly police) across a wide area of Mexico in a well coordinated campaign. During these actions, the EPR also set up armed propaganda road blockades in Chiapas without consulting the Zapatistas, irritating the EZLN. (1996, *L&R*) Lying low for two months, the EPR resumed activity with armed actions in three Mexican states which killed 6 people (mostly police) at the end of October (11-2-96, *NYT*), followed by the Mexican army's detention of one of the movement's leaders (11-5-96, *WSJ*).

The EZLN was careful to avoid any indication of rivalry with the EPR. The Zapatista's acknowledged the EPR's emergence as well as the lack of any connection between the two groups. The EPR, in mocking Marcos's literary musings, commented that you can't “fight a revolution with poetry” and offered the EZLN military assistance if they broke off talks with the government. The EZLN in general and Marcos in particular then directed criticism toward the EPR over issues of mass base and political program, the conquest of power and the struggle for democracy (10/11-96, *L&R*). It's perhaps not so important which side of this debate prevails as that there arise a proliferation of such armed struggles so as to diffuse the national leadership pretensions of any one armed group while moving toward the condition of an armed people. This combined with the broader peasant and urban proletarian struggles described above, both of which are still in their infancy, could potentially challenge the PRI's control of Mexican society to the point where chaos and civil war emerge, not on electoral and political grounds but on social and class bases.

J. US MILITARY INTERVENTION

In desperately trying to conclude this series, independent investigative journalist Bill Weinberg has cogently argued in a number of places (12-96/2-97, *HT*; fall-96, *NA*) that the US government has already developed contingency plans for military training and intervention in Mexico as part of the “war on drugs,” to which Mexico's present growing social and political instability is giving new urgency. If the PRI loses its control of Mexican society either at the top (the state) or at the base (“civil society.”) there probably will be civil war. If there is civil war in Mexico, there will be US troops in Mexico in short order.

K. THE FINAL WORD, FOR NOW

This series on Mexico is half the analysis required. When I get around to the class struggle in the United States, many of the themes discussed in these three columns on Mexico (the attack on the working and middle classes, the multiple impacts of neoliberalism and continental restructuring, the index of crime, the potential for working class action, etc.) will come up again, from surprisingly analogous perspectives. Remember them. (**SOURCES:** *SFE = San Francisco Examiner; NYT = New York Times; LAT = Los Angeles Times; CSM = Christian Science Monitor; WP = Washington Post; WSJ = Wall Street Journal; LN = Labor Notes, TP = The Progressive, SFBG = San Francisco Bay Guardian; WPR = World Press Review, L&R = Love and Rage, HT = High Times, NA = Native Americas,* “MNOC,” K = “Mexico is Not Only Chiapas,” Katerina [outstanding pamphlet by Greek left communist, to be published soon by *Collective Action Notes*])

Teenase Suicide

WITH NICK FITT

We've Got A Bigger Problem Now...

It's a Friday night. I'm feeling great. I'm out with my significant other and we've just stepped into a local coffeehouse to meet some of her friends. I'm not in school and I'm looking forward to a good weekend.

I sit down at a table with some of her friends. Other than the fact that they're all smoking and it's making me ill, I'm doing fine. I'm enjoying the conversation. I stand up to stretch out and I see it...

A Benito Mussolini t-shirt.

Yes, you heard me right. Fascist dictator of Italy. Killed Marxists and Jews. One of Adolf's good buddies. There is in fact, a kid who is *accepted* in "the scene" and wears a tshirt with a fucking fascist on it.

It gets worse. I've listened to the kid talk before.

"If Hitler had lived today he would kill hippies."

"This isn't your fucking country."

Let's backtrack a bit. Fascism... what exactly is it? Well, aside from the regular stuff they teach you in school (right wing philosophy, ultra-nationalist, etc.) fascism has some other qualities which separate it from other political ideologies.

Fascism is a special threat to the rights of everyone. It is basically a middle class philosophy that rises after the workers/labor movement in a country goes from being in extreme advance to severe retreat. Look anywhere that it has risen- Argentina, Italy, Germany, Albania, Bulgaria, etc.- it almost always follows a failed working class revolution.

What it its purpose? To smash the remnants of the working class movement. The middle class begins to move to the right after the failed revolutions and begins about smashing the working class. After this has been fully accomplished the capitalist class sets about smashing the middle class. It is a way that capitalism reorganises its forces to keep capitalism alive. It is, in fact, the only way that capitalism can survive its prolonged crises.

I do not believe in free speech for fascists. I also do no believe in the government shutting down fascism. That does nothing but make it seem more attractive. What I do fully support is ordinary people stopping the fascists by any means necessary. Violence, shouting down, strikes, etc.

Let me tell you a tale of two nations. Germany, 1932. A rising fascist movement is confronted by the Stalinized Comintern by a refusal to ally the Communist Party with the Socialist Party. The people are not mobilized to combat fascism, but rather are urged to vote for the Socialist Party's candidate for president- Paul von Hindenberg, against the Nazi's- Adolf Hitler. The Nazis form a government in the parliament and Hindenberg appoints Hitler as his Chancellor. The Socialist Party tells people not to mobilize because Hitler has taken power "constitutionally." The Communists run up the slogan "After Hitler, Our Turn." The rest is history.

Britain, 1935. Due to the inspiration of Hitler in Germany, a British fascist party, the National Front begins winning elections and holding rallies in London. The Communist League decides to mobilize against the blackshirts by holding counter-demonstrations against the fascists for the purpose of disrupting their meetings. The National Front withers in membership and loses prestige.

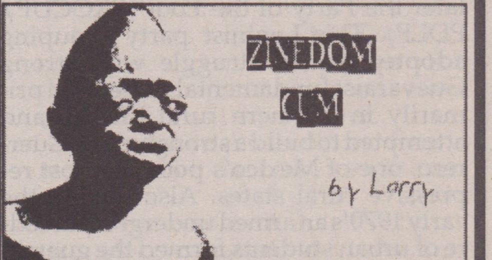
A Benito Mussolini shirt. What's next? Hitler shirts? Maybe we can go back to the 70s when it was "cool" to be a right-wing pig.

Going back to my story... what was my response to the shirt? I went outside and cried. I chickened out. Am I proud of myself? No. In fact, this is precisely the way one should *not* act when one sees anything of this nature. The key to eradicating this kind of ignorance is combatting it first with ideas, then with militant confrontation and then with fists. Shut these people up for good at any cost.

This isn't just a nice thing that you do to make life better. This is an obligation that any fighter for freedom and equality must take on. Don't act like me.

ENDNOTES

1. Ok, here's the deal about patches- my mom cleaned my room and threw out a bunch of mail. If you sent me money for a patch send me a note about how many you ordered and a S.A.S.E and you'll get your shit. BE HONEST! IT'S OK NOT TO BE A DICK!
2. My address: 404A South Main Street, Attleboro, MA 02703.
3. If you have a problem with my friends, don't complain to me.
4. Whoever sent me the spleens of the Name Stealing Assholes AKA The Cute and Fuzzy Bunnies (the fake ones, from Wisconsin, not the TRUE Cute and Fuzzy Bunnies from Mass) can collect their prize by sending me their address.
5. People that I want to get in contact with; Jessika Braunstein, Christine Nabhani, that girl from Cleveland who likes soul and blaxploitation flicks and that girl who sent me the live Twisted Sister bootleg with pop punk on the other side of the tape.
6. If you'd like to send me a letter please do. I don't respond to every letter and I won't respond to letters with no content, although sometimes I'm just plain busy. Email is prefferably: grindboy@serpentsity.sys1net.com



ZINEDOM CUM

by Larry

Last month I said I was going to discuss advertising, but so much has happened in the zine world this past month, I decided to hold off discussing advertising until next month.

The biggest event to occur is Fine Print Distributors recently filed Chapter 11 bankruptcy. When I discussed large scale distribution a couple of months ago, I said if you're considering trying to use FP, be warned. Now my suggestion is to save the postage and don't bother sending them your zine. A lot of people saw this coming and were predicting the end of Fine Print, especially after Ken Oatman left. The signs were there, the most notable being the late payments or non-payments.

If your zine is distributed through Fine Print, you should have received an information package from them, describing their situation, your rights and payment. I was actually surprised that they admitted so much. It doesn't mean that I'll receive the $500 or so they owe me, but I do appreciate the honesty. But it's the same honesty that puts Fine Print inbetween a rock and hard place. Without new issues of zines to carry, they won't have anything to offer stores, who will look towards other outlets for zines. No zines, means no business, means no payments for previously distributed issues. Welcome to the wonderful world of zine distribution. A good example would be when people find out that banks don't actually have all the money that their customers deposit. If a majority of customers demand their money, the bank goes out of business, so to speak. The same will happen with Fine Print. Because Fine Print doesn't pay (if you're

COLUMNS

lucky) for 60 days after your next issue comes out, a lot of publishers are going to be reluctant to send new issues.

Even if Fine Print didn't carry my zine, I would hope that they are able to solve their problems and get back to regular business. First off, it's so hard for zines to get wide spread distribution, and out of the larger distributors, I truly believe FP isn't evil like the others (yes, I do admit there are some big problems). But second, and most importantly, if they go out of business, they are going to take a lot of zines with them. Fine Print only carries 400 copies of my zine, so if they go belly up, I will be hurt, but not out of commission.. For larger zines, such as Factsheet Five and Fizzz, I'm sure FP owes them thousands of dollars, and that kind of loss could put them out of business.

The other breaking news for the zine world is Steven Svymbersky of Quimby's Queer Store, probably the best zine store in the U.S., is giving up his Chicago business and moving to Amsterdam with his wife and daughter. Quimby's will not go out of business though. Steven announced in a press release that he is turning over the reins to Eric Kirsammer, who owns Chicago Comics. Steven said he believes Eric will be able to take the store and it's mail-order zine business to a higher level. I doubt Steven will disappear from the zine world, but it will be at a loss nonetheless. Steven and his store greatly contributed to fanzine culture.

I promise to cover advertising in next month's column. You can send your zine questions or requests for previous columns directly to me at Larry/Genetic Disorder, PO Box 15237, San Diego, CA 92175, but be sure to include a stamp or two. You can email me at <harmon1@mail.sdsu.edu>.

Count Your Lashes Out Loud

Queenie

I spent most of yesterday trying in vain to keep my friend from fixating on the fact that he just contracted gonorrhea from his "monogamous" boyfriend. For those who don't immediately realize why this is a sticky situation (no pun intended), let me fill you in (again, no pun intended). Unlike certain other sexually transmitted diseases, gonorrhea does not have a lengthy dormant period- time when a host can be a carrier, but not necessarily show signs of infection. Nope, this puppy had to have been introduced well after they were. And unless my friend's makin' bacon with some boy pussy without his knowledge, the only logical answer is that loverboy has a "looser" definition of monogamy. As much as I wanted to cheer him up, getting him to believe that he's the chosen soul for the Virgin Birth of Gonorrhea seemed a tad much.

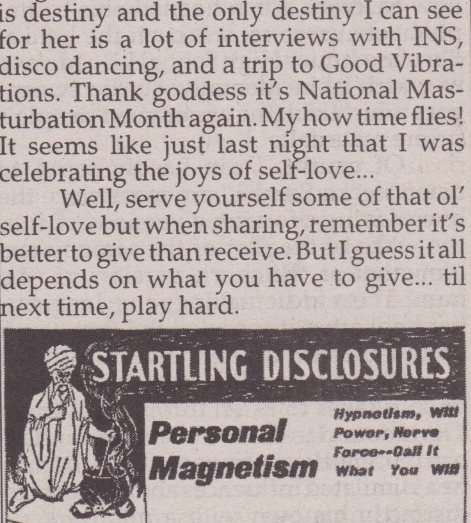
So he has "the talk" with boyfriend and mentions to me that I was the main topic of conversation. I usually don't care if people want to talk about me, praise me, love me even, but it seemed like these two boys had enough to discuss without throwing me in the mix. But since my lifestyle is testament to the benefits and strengths of non-monogamous living, I'm assuming that this prompted them to think of me, and not the topic of gonorhea cuz I haven't had an association with an STD since prom night...

I just returned from a weekend visit in St. Louis, Missouri. Whenever I leave San Francisco, even if it's just for a couple of days, I always return to with a renewed love for my city and a vow never to leave it again. When I first stepped off the plane in Missouri, I noticed right away that St Louis is very black and very white. But somehow this doesn't make gray. These colors don't mix as well as they do on the coasts, I guess it has something to do with the weather in the midwest... And since I am neither of these primary colors, I stuck out like a nipple on a cold winter's day. I then realized that I had to pick up my rental car, alone, next door to a building with the words "WHITE CASTLE" blinking at me in white neon lights and I thought I was a goner. Cuz here I am, in the midwest, the bible thumpin' capital, driving along unpaved roads in a rented car that screamed, *"All your personal problems, as well as the ills of our great Nation, will be solved with the proper and swift elimination of this SM practicing, family values eroding, homosexual cavorting, thigh high wearing, dildo pumping, potty mouthed, but incredibly beautiful Asian femdom from San Francisco."* But I made it home in one piece and can now say that I saw, up close, the world's largest constructed metal arch.

I've been comparing boy body types lately. And while I may be in the minority on this one, I tend to like the lean skinny boys over them workout gods. The muscle studs may be all solid n' stuff, but I really don't want to have to compete for mirror access. But I'm not talking about that Heroin look that's in now. I like the lean look that tells me they can go a few rounds without getting winded. The downside is that they almost always come packaged with skateboards, pimples, and curfews. And regardless of personal preference, the perfect body does not live with mom or dad. Have you ever encountered a body part that is so unbelievably perfect, that you would take it off the shelf and put it in your cart to take home? Not even looking for it, I stumbled across the perfect cock. Well, not exactly stumbled... But it was perfect! Everything you always wanted and more: beautiful coloring, not too red, not too purple. Not too many veins. Long enough to grip with both hands and still have some left over for my mouth and thick enough to make me feel like I'm having Thanksgiving dinner with all the trimmings. Most important, this baby is rock hard from the second I touch it and stays that way until I'm exhausted and begging for a pitch hitter. Imagine, a cock you can take home to mom, but be careful, she just might want to take it out for a test drive herself.

Now I love romantic stories as much as the next person, but the story I heard last night is a classic. Boy was telling me about this happy couple who happens to be vacationing in Guatemala and plan to get married as soon as they return to the states. Like most relationships, there are a couple thorns: he can't stop sleeping with all of their mutual friends, all of which are as gay as the bridegroom to be... I wondered why any self-respecting, pillow biting, seven seas sailing young man would get married to a woman, especially in San Francisco. But I was reassured that when he comes to his senses and gazes into her loving blue eyes, he's positive that he sees his green card. Well, like they say, biology is destiny and the only destiny I can see for her is a lot of interviews with INS, disco dancing, and a trip to Good Vibrations. Thank goddess it's National Masturbation Month again. My how time flies! It seems like just last night that I was celebrating the joys of self-love...

Well, serve yourself some of that ol' self-love but when sharing, remember it's better to give than receive. But I guess it all depends on what you have to give... til next time, play hard.



STARTLING DISCLOSURES

Personal Magnetism

Hypnotism, Will Power, Nerve Force--Call It What You Will

DR. DANTE

Not much in the mailbox this month, causing consternation, ulcers, et. c. If I didn't have such high standards, I would just talk about my life (do you know how many records I own?) or something (neither do I!) but there's probably enough boredom to go around already. My April Fool's attempt at satire went over about as well as a rape joke at an emo show and I already had my fill of bitching about Internet bitching so the current Internet bitching that is apparently going on regarding Loli & the Chones (plug: don't forget to pick up their aces LP that will pull Rip Off records out of foreclosure [and don't forget the Rip Off benefit show]) is stalesville, although why someone would think that the Chones pose a threat to "The Scene" is beyond me (must be some pharisee of the old order - we will bury you, just like in Jesus Christ Superstar, pal!) when they haven't gotten near the recognition that they deserve (what's next - opposing the universe-threatening menace of the Distractors [by the way Ryan, where's their LP? Get on the stick and step lively!], Bou Sou Nezumi or Eddie Cockring and His Royal Budgetics pose and other virtually unrecognized [at least until collector scum start sticking putting their 45s on comps in twenty years] bright spots in recent punk record history? I just don't get it).

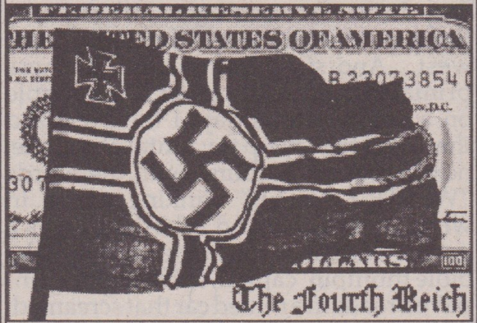
Then, much like the bat flying into millionaire playboy Bruce Roehrs, er, Wayne's study, an inspiration comes to me. For some time I've wanted to write about the greatness of Ritchie Valens, and criminals are a cowardly and superstitious lot; therefore will I become a bat! That is, this is a perfect opportunity to wax rhapsodic over the #1 alumnus of Pacoima Junior High School (it's as true now as it was when he made his triumphant return as recorded on the Live at Pacoima Junior High School LP, side two of which is, incidentally, studio sweepings which kick the ass of most people's prime material).

Of course, I can hardly stand to listen to "La Bamba" anymore since the overplaying of various versions of it in the wake of the film of the same name. Nonetheless, Ritchie's version of "La Bamba" is a great fucking song; I remember how great it sounded the first, tenth and hundredth times I heard it.

But anyone willing to take the hour or so it takes to listen through his three LPs is bound to be awed by the man. The natural, unselfconscious manner in which he assimilated influences and made them distinctly his own with a minimum of reworking his own (whether copping Bo Diddley riffs or for transmogrifying Little Richard's "Ooh! My Soul" into an ENTIRELY NEW SONG by pretty much just changing "Soul" with "Head") is just an indication of what is so fucking right about Ritchie Valens; his attitude.

Buddy Holly had some great songs (some of the best stuff unsurprisingly being the demo recordings) but always had a bent for slickness. Eddie Cochran was a genius, but he was perhaps a little too smart to be the absolute embodiment of rock and roll. Little Richard went through all the gospel-preaching weirdness (and back and back again and...) (don't get me wrong though, the Little Richard Specialty complete recordings boxed set with multiple versions, studio chatter, etc. is one of the most enlightening documents of rock and roll), and anybody who kept (or tried to keep) a rock "career" going wound up going through some kind of similar loss of steam.

Ritchie Valens, on the other hand, remains the absolute embodiment of rock and roll. His spirit will animate the giant robots that smash all of the bullshit "Rock and Roll Museums" and the nabobs and polyps that infest them. Forget about the bullshit chock-full-of-cliches movie made about him (the cowriter/director said that he used it as a vehicle to tell his own life's story, of all the lameness; typical Hollywood "bio"), just listen to the soul that this raw youth (tip o' the hat to F. Dostoevsky) put down in the grooves. I don't have many heroes, but Ritchie is right up there with de Sade, Nietzsche and Captain Marvel.


THE UNITED STATES OF AMERICA
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The Fourth Reich

DE: Hello. My name's Dave Emory and it's my pleasure to be joined by Ed Haslam, the author of Mary, Ferrie and the Monkey Virus, the story of an underground medical laboratory published in soft cover by the Wordsworth Press, copyright, 1995. Ed, we have, first of all, welcome back once again to our airwaves. We have been tracing a tortuous journey beginning with the political connections of Tulane University and New Orleans through the medical career and political career of Alton Ochsner, an individual whose milieu heavily overlaps that involved with the New Orleans connections to the Kennedy assassination and in turn the National Security establishment and the ultra right wing and we have come across one of his colleagues and protege's, Dr. Mary Sherman, a prominent cancer researcher, one of the foremost names in American medicine, although sadly unrecognized for that, or largely unrecognized, and she, as it turns out, appears to have been involved in an underground medical laboratory with David Ferrie, the initial focus of Jim Garrison's investigation and they were working on injecting...apparently working on injecting...no, well the project was certainly working on injecting mice with monkey viruses in order to produce cancer. Dr. Mary Sherman was murdered under very strange circumstances just before the Warren Commission came to New Orleans. And in our last segment we examined the possibility that among the focal points of the research being done in this underground laboratory was the contamination of the polio vaccine with cancer–causing monkey viruses, specifically the SV40. You've theorized that a linear particle accelerator may have been used to mutate those viruses in order to find a benign strain and that this in turn appears to have spawned many of the recombinant DNA and genetic engineering experiments, many of which, or many of the primary experiments in which were devoted to the SV40 virus.

EH: That's a great summary of a very complex storyline. [laughing]

DE: Well it's only taken us...it's only taken us just over two–and–a–half hours to get through the previous [laughing] information. In addition to your discovery of what is quite literally an epidemic of soft–tissue cancers, possibly in connection with the contamination of the polio vaccine by apparently cancer–causing monkey viruses, there are some indications that perhaps that contamination, or perhaps the research connected with this underground laboratory may have advertently or inadvertently led to the development of AIDS. You discuss a projection by a medical expert that monkey viruses might infect humans and alter their path genesis. Can you explain what that means for us?

EH: Sure. Humans are capable of getting viruses from other animals. For example, if a dog who has rabies bites a person, the person can get rabies. That process of animal to man's transference of the disease through the virus is called zoonoses(?) and it's a relatively well–established point in medicine. There are a number of monkey viruses which already are known and identified to be in the human blood supply as part of that body of medical literature. Malaria is considered to be a monkey virus which is in the human blood supply. The one that's received the most publicity recently is the Ebola virus from Africa. Personally, I don't even...they've never proven that's from the monkey but they were experimenting with it in monkeys here in the United States for the last 20 years and therefore it's considered to be a monkey virus. But they haven't found it in the wild in a monkey yet so I think it's an interesting point. And thirdly, the...there is a cousin of the AIDS virus which is called SIV or, in the monkey version it's called HIV II in the human version which is considered to be a monkey virus in the human blood supply. Now the change in the path genesis is very interesting because it brings up a point that's really on the leading edge of the AIDS debate right now and that is, does the virus change because it's reacting to different stimuli in the human blood supply than it would have in the monkey? Blood supply, in other words, does its presence in the human blood supply accelerate its evolution and mutation. That is one path of thought. The other path of thought as it relates back to HIV I which is the AIDS virus is that that thing was mutated before it became AIDS and that mutation, the actual cause of that mutation is the one disclaimer sentence you find in all the articles. Nobody quite knows how that mutation happened.

DE: Before we get into how that might have happened in some of the viruses apparently associated with AIDS, in the 1960's when you were a student, there were rumors going around, perhaps more than that, of a graduate student or two at Tulane University who was experiencing, or who had experienced total collapses of the immune system and also a story of a patient who had experienced something similar to that. Can you fill us in on that?

EH: Yeah, the student was not at Tulane. The student I referred to was at Jesuit High School.

DE: Okay.

EH: ...when I was there but he was a homosexual and over one...the course of one summer had a rare type of leukemia flare up and completely consumed him and..over the summer, and he died as a result of it and it was presented... explained to me at the time in 1969, that it was a blood–borne disease which was being passed through homosexual circles in New Orleans and that was 13 years before the AIDS situation was announced in the press. I thought that 13–year delay in informing the public of presence of a sexually transmitted lethal...a form of leukemia, was irresponsible from the press's point of view. Secondly there was a case which I was told in 1969, was in New Orleans, about a young black boy who's 15 years old from St. Louis who had been transferred down to New Orleans for treatment and they gave him every antibiotic in the book and nothing worked and eventually his immune system just collapsed. When they went through his clinical stuff, he had Karposi's Sarcoma, he had all these things that are frequently clinically associated with AIDS and then in 1988 a...the Journal of American...of the American Medical Association, JAM, published an article which said that they had run a serology test on him and proven him to be an AIDS case. When I read that article I was very interested to find that three of the nine doctors who signed it were from Tulane but there was no mention of either Tulane or New Orleans in the article. Subsequently I think they've done genetic testing on that and come to the conclusion that that particular case was not HIV I. But those were two things that I...was familiar with from the 60's which indicated that the presence of a slow wasting of form of leukemia which was being transmitted was known in the 1960's and was not communicated to the public and I think that's a real tragedy.

DE: Now you were discussing, back to a previous line of inquiry, the possibility of HIV, the apparent cause of AIDS, there's some that dispute that, being somehow descended from a monkey virus. Can you tell us about that and also discuss whether perhaps that was an accident, perhaps it was deliberate, and what the information in each case consists of?

EH: Okay. First of all it is the opinion of the mainstream scientific establishment in this country from Max(?) at Harvard University to Gerald Meyers at Los Alamos Laboratories and to everybody else in those circles, that HIV I is descended from SIV which is the simian immuno–deficiency virus and therefore AIDS is a mutation of a monkey virus. HIV I, which causes AIDS, is a mutation of a monkey virus. There are people — for anything you say in AIDS, there are people who would disagree with it and argue with it — but what I'm saying here is that the people who have access to the most expensive equipment and have the biggest pedigrees and all that stuff that relates in that context, all say it's a mutated monkey virus.

DE: Um hmm. Now I've discussed in a documentary called "AIDS, Epidemic or Weapon of War", the possibility that not only...the possibility that genetic engineering may have been involved in the creation of AIDS and that perhaps it may have been deliberate. One of the things that you discuss in your book is the evidence that perhaps, and obvious again anything dealing with AIDS is going to be hotly disputed, but information indicating that the AIDS virus falls well outside what you call the "envelope of nature" unquote.

EH: Um hmm. The question of whether it's natural or unnatural is a different question than whether it was deliberate or accidental but let me address IT as the first question. Any time a live entity, and we're calling a virus a live entity because it reproduces, any time a live entity reproduces it never makes a perfect copy of itself. It...there is some variation and they are able to measure that genetic variation and that is called the intrinsic error frequency rate, okay? Now for everything they have ever measured that on, if you put it on a graph, they have a high and a low. Okay. That is our understanding of the intrinsic error frequency of nature. Okay. When they ran those same tests on HIV I, they discovered that every time it made a copy of itself, it made a considerably different copy of itself and when they measured that error frequency rate and put it on the graph, it was outside of every other thing they'd ever looked at. Now when...and this is Los Alamos Labs doing this, right. When you have that situation, you only have two choices. You either have to re–define nature in order to include HIV I or you have to say, "It's unnatural." And that's the situation on that. I mean you either re–define nature or you call it unnatural.

DE: Now you've also theorized the possibility that the creation of AIDS may have been connected with this underground medical laboratory, perhaps accidentally or perhaps deliberately.

EH: Well, the other point that comes in with the deliberate thing, as they've tried to find the ancestors of AIDS...

DE: Right.

EH: ...and they find...there's a big gap. I mean there's this huge gap and there's no immediate ancestors. Now the sudden appearance of a bizarre virus which is behaving differently than every other known virus and...with no identifiable ancestors, is a very strong suggestion that something very dramatic, I mean some intervention happened to this thing to suddenly create a massive mutation in it and that...as far as I'm concerned, is the argument that is extremely suspicious and when you read all the scientific articles on AIDS and they use words like "mysterious" and "baffling" and "puzzling" and all this stuff, that's what they're talking about. They're saying, "This thing is a mutated monkey virus and we can't find a trail on it and it looks like it was a sudden mutation and when does it look like it happened?" And as they run the grass back and they do the genetic sequencing and they pull it back, all the numbers come in at the early 60's, early 60's, early 60's, 1960, 1961. Right in...maybe '63. Latest possibility 1968. Okay. But it's definitely 1960's.

DE: So it's...this is when this mutation took place and again the dramatic nature of the mutation, the number of genes that it mutated defies a proper tracing of its viral ancestors so to speak.

EH: That's right. And 1964 is when Mary Sherman died and when I believe the linear particle accelerator was being used to mutate the monkey viruses to develop a vaccine to try to prevent the cancer epidemic that we're currently experiencing.

DE: One of the possibilities that occurs to me is obviously given the national security connections that surround this investigation and the vast majority of the people involved in it, I wonder whether perhaps a search for a benign virus to counteract the contamination of the polio virus by the SV40 may have also come up with a mutation that...elements of the national security establishment found could be quite useful in order to dispose of unwanted people.

EH: Well you couldn't stop them from doing it once they had it. I mean that's the first point. If they wanted to use it, they could.

DE: And we should also note that the National Cancer Institutes Molecular Oncology Laboratory, at Fort Dietrich, where Dr. Jerone originally came from... at least he went to the Delta Primate Center from there. That has figured prominently in AIDS research. We don't have time to trace the lineage in this broadcast but the involvement of Bionetics Research Systems Inc. eventually becoming Litton Bionetics with the National Cancer Institute's Viral Cancer Research Program whose (?) culture laboratory was maintained at the Oakland Naval Biosciences Lab by Drs. Alfred Helman and Jack Gruber, both long–time veterans of Fort Dietrich, later Litton Bionetics, handles the NCI's Molecular Oncology Lab, Fort Dietrich, Robert Gallo's working for them, so is Jack Gruber. Of course Gallo eventually becomes Mr. AIDS Researcher so to speak, in this country, and three months after he makes the announcement with Margaret Heckler, the Secretary of Health and Human Services, that what used to be called the LTV3, or was it HTV3?

EH: It's HTLV3.

DE: HTLV3.

EH: The human T cell...

DE: ...lymphoma virus.. .the initial terminology for what we now call HIV, the files of the National Cancer Institute were classified Top Secret and a national security agency directive, all of which proves nothing but Richard Nixon's War on Cancer, his conversion of Fort Dietrich to "civilian" use although it still shares that facility with the Army's Institute of Infectious Diseases, raises some very interesting questions and again in a long documentary I've done RFA16 "AIDS Epidemic or Weapon or War", I've explored the possibility that AIDS might not be a natural disease and indeed that's something that you consider very carefully in your book.

EH: As you were talking I just remembered I wanted to emphasize one point, that this laboratory we're investigating does not appear to have been connected officially with either Tulane University or Ochsner Clinic even though some of the people connected to it were connected to both of those institutions. This appears to be a separate activity.

DE: Right. I would also note too that we cannot prove necessarily that the development of AIDS came from there. One point I would like to make though, quoting from your book, you evaluate the possibility that AIDS was deliberately created and evaluate the criteria that would have been necessary for such an institution and you write on page 63, actually just about every medical school and government research facility could muster the above requirements IF directed to do so. Therefore the next ingredient is critical because it is hard to find in combination with the above resources. You must have an environment which is tolerant of quote "wildcard" unquote experiments. So the question is not only who would do such a thing, but also who would allow researchers to play genetic roulette by irradiating monkey viruses in their facility. It would not be surprising if nobody wanted it done in their facility due to the enormous risks and possible repercussions. So if there was a reason compelling enough to warrant such risky experiments, it would not be surprising to find the whole effort being conducted in secret, yes, in an underground medical laboratory. Moving on to opportunity, any potential creator of HIV would have had to have all of the above capabilities operating within the time–frame determined by the scientists before 1969 and most likely in the late 1950's or early 1960's. Finally, motive. Someone has to have a compelling reason to do a project of this scale, to take the time, to spend the money, to organize the resources and to do it all in secret. What reason could justify such effort and risks? Would a desperate attempt to find a cure for cancer explain it if they were using radical techniques which would not have been accepted in a traditional research environment? Or perhaps it could be explained by a conscious desire to develop a biological weapon to rid the world of politically undesirable people. So let me ask a hypothetical question. If we knew about an underground medical laboratory that had the capability, opportunity and motives outlined above, what should we do about it? Should we say, "That's irrelevant or didn't every town have a group of political extremists experimenting with monkey viruses in an underground medical laboratory?" unquote. Or, should we say, who were these people and what were they really doing. My main point is, there WAS such an underground medical laboratory and between the technician who ran it and the doctor involved, they had all the capabilities, opportunities and motives discussed above. Well said Ed and I think the importance of your book could not be exaggerated. Your research, however, has not stopped with what you have published in this volume. You've learned some more things since you published *Mary, Ferrie and the Monkey Virus.*

EH: Yes we have and the...the most dramatic is... I never thought we were going to be able to find the actual accelerator. I mean to prove where it was and we have had some sources come forward who have given us information where we now know where the accelerator was. We know that it existed. We know that it was on U.S. government property. We know that it was at a facility which was associated with some of the people we've been discussing and was extremely in close proximity to virtually everybody in the loop and we are in the process of trying to document that with the type of documentation that everybody would want to see such as official records from government files, etc., such as they did when they documented the plutonium experiments but I no longer thing of the accelerator of a theory or conjecture, we know it was there, we know who operated it and it was being operated on U.S. Government property. The questions that come up is who paid for it, who secured the location for it to be operated on and who is it that took Mary Sherman's body off of U.S. Government Property and brought it back to her apartment in order to avoid the scrutiny that that incident would have brought on that facility.

EH: One point that perhaps we should make too. I certainly don't and you don't in your book cast any aspersions whatsoever on Mary Sherman. She was not... there's no indication whatsoever she was involved in any sort of malfeasance but was in probability undertaking this clandestine research in good faith to try to stave off something like the soft tissue cancer epidemic which is now afflicting the United States.

DE: She was trying to prevent the epidemic. She was working on a vaccine. I certainly don't think the decision to keep this research secret was hers. In fact, one of the questions that I'm attempting to bring up to the relevant parties, is "Would you please explain what the National Security Issue was that required this to be secret because it appears to me that they were not protecting something that should have been defined as a national security problem, they were simply protecting the reputation of certain political people who were involved in the decisions. In other words they were hiding a mistake from the American people, they were not developing something that should have been classified as a national secret.

DE: And also Bay Area researcher, Richard Hatch, wrote a very fine article about the National Cancer Institute's Viral Cancer Research Program in *Covert Action*. It used to be called "Covert Action Information Bulletin Issue No. 39", now it's call "Covert Action Quarterly". I think that interested listeners should attempt to get a hold of that, or should get a hold of that article for some of the background on some of the National Security Connections between the NCI's VCR or some of the national security connections to the NCI's VCR. There may very well have been, and there certainly appears to have been a piggy–backing of biological warfare research onto the National Cancer Institute's Viral Cancer Research Program.

EH: May I add one thought here?

DE: Sure.

EH: As we look at the location of the accelerator in New Orleans, something becomes very obvious to us and that is that the accelerator was located several blocks from Lee Harvey Oswald's apartment and that he was equipped with all the equipment that he would need to be equipped with in order to conduct professional level espionage on it by taking long distance night photography.

DE: Huh!

EH: The possibility must be considered that Oswald's assignment when he was sent to New Orleans was to conduct espionage on this facility. That of course raises two very specific questions. One is: who is he working for?; and question two is: who he is working against?

DE: I wonder, too, whether perhaps given the connections that you've just outlined and given the potential that you've just discussed, whether perhaps Mary Sherman, to all appearances being a woman of high integrity and great intelligence, might have blown the whistle, whether say, hey, wait a minute, I know this guy David Ferrie, etc., etc., that perhaps her "accident" was not an accident and intended to keep her from blowing the whistle.

EH: That is a position that a lot of researches have taken on this thing. My personal position on it is that this is bigger than all that. This is, they sabotaged the machine and it happened to blow up Mary Sherman. If the machine, if the five million volt blast of electricity that came out of the machine had taken off Dr. Alton Ochsner's right arm...

DE: Um hmm.

EH: It would have been even more successful from the saboteur's purpose. Whoever sabotaged that machine knew the association between Oswald and that facility and that's why they were trying to pull the Warren Commission into it...

DE: Ed, we're almost out of time here.

EH: Okay.

DE: You've set forth a fascinating evidentiary tributary connecting the milieu of the assassination of President Kennedy to an underground cancer... viral cancer research laboratory, quite possibly involving an epidemic of soft tissue cancers caused by the contamination of the polio vaccine by the cancer–causing monkey viruses, possibly also leading to the deliberate or accidental creation of AIDS. The book is *Mary, Ferrie and the Monkey Virus, the Story of an Underground Medical Laboratory* by Ed Haslam. Ed, people are going to want to know how to get a hold of this book. First, I'm going to read the address for Wordsworth Publishers. Wordsworth Publishers, 7200 Montgomery, No. 280, Albuquerque, New Mexico, 87109. How else can they contact Wordsworth to get a hold of this book?\

EH: You can pick up your telephone right now and dial 1–800–MONKEY–X. That will go to a fulfillment center which is staffed 24–hours a day, 7 days a week, put it on your credit card and they will mail it to whatever address you give them.

DE: Ed, it's been fascinating, aand on behalf of the people affected by the events discussed in your book and on behalf of the American people I want to thank you for a fascinating and courageous and heroic effort in pursuing this line of work.

EH: You're welcome.

For more information about Dave Emory, his research, and his audio cassette series, contact: Other Means, PO Box 191710, San Francisco, CA 94119-1710, email - archives @igc.apc.org, Web site - http://www.cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Other Means regarding Dave Emory's weekly radio program.

SCREAMS FROM THE GUTTER

Rob Coons

After a dry month the goods just started flying in. So let's waste no time and dive straight into this pit of darkness. At the top of the heap this month is ACME's "To Reduce The Choir To One Vocalist" CD. The CD contains the 7" and all the compilation tracks they ever did. If you have never heard ACME from Germany, then it is high time you did. Extremely potent hardcore full of punishing metal riffs and double bass drumming. The hellraising vocals and slow tempo of the music just push this thing off the Richter scale. As far as I know, ACME broke up a while ago. But it says in the liner notes "Keep your eyes open for the future ACME project", so let's keep our fingers crossed. (Edison Recordings, PO Box 42586, Philadelphia, PA 19101-2586).

ASSUCK "Misery Index" CD - Yeah, it is finally here! ASSUCK is back with their new full length. This is straight grindcore, without all of the death metal guitar work of their past releases. But don't fret because this fucking rips, and will have you tossing up the goat horns in no time. My only complaint is that the CD is only 15 minutes long. Granted there are 15 songs in that time frame, but it left me craving for more. (Sound Pollution, PO Box 17742, Covington, KY 41017).

BOTCH "The Unifying Themes of Sex, Death, and Religion" CD - This is a collection of their two 7"'s, plus their track from the "I Can't Live Without It" compilation. This is blistering hardcore with a surging rhythm that reminds me a bit of UNDERTOW mixed with ACME. It is interesting to hear how the band became progressively heavier from the first release to the next. This comes complete with the song of the month. An outrageous version of "O Fortuna" taken from an old classical opera by Carl Orff. It starts off somewhat similar to the original, and explodes into a fiery mess of noise. Awesome! (Excursion, PO Box, Seattle, WA 98102).

Looks like BUZZOVEN was able to put down the needle long enough to record enough material for two new releases this month. The first one is the "Useless" EP. (Reptilian Records, 403 S. Broadway, Baltimore, MD 21231). The second one is "The Gospel According...II"

CD. (Allied, PO Box 460683, San Francisco, CA 94146-0683). It's the same tormented noise that these guys have been making forever. Slow, distorted punk full of depression, and misery. And the vocalist has one of the most distinct growls around. This isn't as good as some of their stuff from the past, but still strong enough to mention. And besides any band that thanks NASCAR, gets points in my book. You've got to love it.

COALESCE "A Safe Place" EP - Holy shit, I am so glad these guys got back together. This is the follow-up to their amazing EP that came out on Earache Records a while back. This is heavy duty noise, that just overpowers you with a solid mix of explosive riffs and shredding vocals. It kind of reminds me of DEADGUY, except heavier. If you get a chance to see this band live, do it. Their insane show will not disappoint. (Edison Records, PO Box 12580, Philadelphia, PA 19101-2586).

DAMAD's "Rise And Fall" CD - Take a little NEUROSIS and BUZZOVEN, and add a lot of DAMAD's own originality and there you have it. Super heavy sludgecore with a throbbing tempo that I found almost hypnotizing. This is totally wicked and dark. The vocalist has a deep haunting growl that really isn't unusual for this style of music, until you realize it is a girl. I have played this for a few people that knew nothing about DAMAD, and when I told them it was a female vocalist nobody believed me. It is pretty fucking amazing. Check it out. (Prank, PO Box 410892, San Francisco, CA 94141-0892).

DISCORDANCE AXIS "Necropolitan" 7" - As I write this review DISCORDANCE AXIS are in Japan playing a show with HELLCHILD and DEATHFILE. Yeah, life fucking sucks, but what can you do? This is total mayhem. Ferocious balls out thrash, with some of the fastest drumming I have ever heard. This has got some goofy noise track on it. But I doubt it will deter anybody from consuming another one from the masters. (H:G Fact, 401 Hongo-M 2-36-2, Yayoi-oho, Nakano-Ku, Tokyo, 164 Japan).

DISEMBODIED "Diablerie" CD - This new release from DISEMBODIED absolutely pulverized me. This is one of the best slow metalcore releases I have ever heard. They take the style of bands like EARTH CRISIS and DESPAIR one step further. Super slow chunky guitar work that just drips with power. This is just so fucking intense I can barely put it into words. The raging vocals complement the music quite well, with lyrics about being alone and hopelessness. I am sure this is what the vegan warriors in Utah listen to while they sharpen their switchblades. (Ferret Records, 72 Windsor Dr., Eatontown, NJ 07724).

HELLNATION/CFDL split EP - I have been a fan of HELLNATION since their first 7," so I was totally stoked when I got my mitts on this. Ken and company break the sound barrier with five thrashing blasts of auditory terror. CFDL on the other hand slow things down with more of a straight punk style. I really wasn't into it, especially the singer's whiny Johnny Rotten style vocals. I guess I should end this review with two words, HELLNATION rule! (Sound Pollution, PO Box 17742, Covington KY, 41017).

I HATE YOU "Seven Inches Of Hate" EP - Is this for real? It has anti-smoking lyrics like "Will you leave this room alive? Doubt it fucker, let's see you try. My friends and I will break your hands. You'll never fuckin smoke again". Now many people will take offense to this, but after looking at the band photos of five wimpy looking kids in skinny new wave ties, the intimidation factor diminishes. The music is fast hardcore, with that old school straightedge touch. I wonder if this is a CRUCIAL YOUTH style parody? Or maybe these kids are just pissed off somebody took their GRUDGE blow up doll. (Tied Down Records, PO Box 134, Lansdowne, PA 19050).

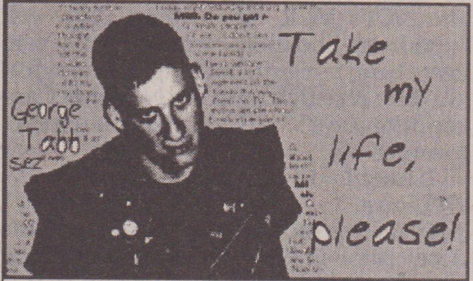
LOS CRUDOS "Canciones Para Liberar Nuestras Fronteras" LP - Finally! A LOS CRUDOS full length! This is the same scorching punk that we have all come to love from this awesome Chicago band. The main difference between this and their past releases is Martin's vocals. They are higher and more nasally this time around, and it took a few listens to get used to. But in the end it really adds to the music, making it seem even angrier. This is a tough one to get, because I have heard that all of the European pressings are already sold out. It should be coming out soon on a domestic label, so be patient and it will be well worth the wait. (Flat Earth, PO Box 169, Bradford, BD7 1YS UK).

On the local front this month we have the menacing NOOTHGRUSH/DEADBODIES EVERYWHERE - split EP. NOOTHGRUSH squeezes the life out of you with their agonizing version of doomcore. Slow and irritating, just how I like it. DEADBODIES EVERYWHERE on the other hand consists of members from AGENTS OF SATAN. So you know where this is going. Except this isn't as metal as I expected. Super thick grind with awesome dual vocals. It is actually much better than I had anticipated. Strike terror into the hearts of your parents with this one. (Bovine, PO Box 2134, Madison, WI 53701).

SPAZZ/GOB split 5" - Here is yet another release from those masters of disaster SPAZZ. This time around they share the grooves with GOB from Reno. GOB clocks in with a noisy number that I found quite forgettable. Whereas SPAZZ pay tribute to one of their top fans Finn McKenty. They create mass chaos with six blasters all dedicated to him. With those madcap lyrics we all know and love. These guys are the best at what they do, so look for their tour this summer! (702 Records, PO Box 204, Reno, NV 89504).

SYSTRAL "Fever" CD - Yet another collection CD to talk about this month. This time around you get SYSTRAL's 7" and 10", plus some compilation tracks all on one CD. These guys take the sick emo sounds of a band like ONE EYED GOD PROPHECY, and throw in a ferocious mix of crust and grind. The dual vocals match the musical mix well. One of the vocalists has a screechy wail, while the other one has a deep gloomy growl. This is top notch stuff, so check it out. (Per Koro Records, Markus Haas, Fehrfeld 26, 28203 Bremen, Germany).

So until next time, keep those crust, hardcore, grind, doom, and gloom releases coming my way. We must band together and make the dark side of the force invincible!



So I'm in the bathroom, washing my face and brushing my teeth for probably the tenth time that day. Then my nose picks up that scent. That sweet scent. That sickeningly sweet scent. The smell of death. I almost puke.

"Nick," I yell to my stepfather, "I think another rat died in the wall or under the tub".

"Good," he yells back, "I got the little bastards".

I quickly finish what I'm doing in the bathroom, take a quick look at my parents electric toothbrush, wonder how it would feel "down there", then exit. The stench is too much.

Back when I lived with my mom and Nick on West Fourth Street, we always had rat problems. From day one. Our apartment was on the ground floor. By ground floor, I mean, well, basement. You actually had to walk down stairs from the street to enter our place. My mom and Nick had gotten the place back in the early seventies, and the rent stayed cheap there until some fucking rich yuppie guy purchased it and made the whole building into one townhouse. I hope he had rat problems too.

Anyway, from the first day I lived on West Fourth Street, I heard the rats. I'd hear them in the walls, making scratching sounds. I'd hear them underneath the bathtub, squealing and fighting with each other. I'd hear them talking to me in my sleep, telling me to kill couples in cars parked up in the Bronx. But I didn't listen to them. They were rats. Stealing ideas from dogs. What did they know?

They knew Nick hated them. A lot. Every week it would become a ritual with Nick. He'd go out and buy heavy duty rat poison, and then make me help him move the oven. Then, he'd put those little blue pellets in the holes the rats clawed open, and say, "Die you little fucking shits". Then he'd make me help him move the oven back into place. Most of the time, though, I'd just stand there in my leather jacket with the U.S. pins, and big ass sneakers cause I'm from New York, and watch him move it, saying, "a little more to the left, Nick, yeah, that's it." Nick would always look at me with sweat on his face and that look that said, "fuck you, George". Man, I love that guy.

The rats seemed to multiply exponentially as the years went by. The squealing got louder and louder, as did the holes behind the oven. First the holes were the size of pennies. Then dimes, then quarters. Finally they were like almost a half a foot tall. It was then that we knew that we were faced with more problems than loud noises and the smell of death.

One night, my girlfriend, Wendy, who was living with me and my parents in our tiny apartment at the time, went into the kitchen in the middle of the night to cook herself and me a frozen burrito. When she turned on the light, she claims she saw a rat the size of a small dog. A big small dog. She says she just stared at it, and it stared back at her. She claims they had a Mexican stand-off, and finally the rat won because she ran away, into the bathroom.

When she came back into my room to tell me this, I kind of half believed her. I told her that maybe she saw a mouse, that sometimes mice got into the house, but there was no way a rat had broken into the house. She told me it had a big long tail, and red eyes. I hugged her, told her not to worry, that we'd take care of "that big ol' rat", and to go to sleep. On the mattress. On the floor. See, I only had a bed that could fit one person, so one of us had to sleep on the floor. And I let her sleep there. I'm that kinda guy.

"But the big rat will come in and bite me," she said, with a look of real panic in her eyes.

"It won't," I said, rubbing her shoulders, "I promise. Besides, it can't get in under my door, anyway".

I had seen mice in my room a few times, usually they had come in through the fireplace. But I couldn't imagine a rat. And I figured, if she had seen a mouse, and it came in the room, it probably wouldn't bother her anyway. And I doubted it could hop up on the bed and get me. Which was the important thing.

Wendy and I told both Nick and my mom about the "rat" that had entered the house the following day. My mom looked terrified, and Nick looked, well, like he doubted the whole thing. I remember him whispering to me, "probably a mouse, huh?" I just nodded my head.

About a week or so went by, and Nick put some poison behind the oven and under the bathtub just to shut the rats up. And the women. At least one rat must have died, cause that smell hit my nose again, and lasted for about four or five days.

One night, while Wendy was sleeping on the floor, I ventured into the kitchen to get something to eat. I think it was peas. Or grape-nuts. I can't remember which. It didn't matter, anyway, because once I turned on the light, I saw IT.

IT was standing there, in the middle of the kitchen, looking at me. Right in the eyes. And IT was huge. Fuck small dogs, this thing was like a Great Dane. Well, actually, a beagle. But the kitchen was so small, it looked like a Great Dane. And IT had a long ass tail. And Satan-red eyes. And IT just stared at me. And I just stared back at IT. With my Pajamas with the paisleys on them. And my barefeet. And I knew that if IT wanted to, It could lunge at my neck and kill me. So I just stared at it.

And IT stared at me. This went on for what seemed like hours, but was probably only about a minute or so. Finally, I kinda just backed out slowly, hit the light off, ran into my room, and jumped over Wendy and onto my bed.

"Didja get something to eat?" asked Wendy, half asleep on the floor.

"Um, no, um, go back to sleep," I said to her.

She nodded her cute head, and closed her eyes. I hoped like hell the rat wouldn't decide to visit us that night.

The next day I told Nick about the Great Dane in the kitchen. He looked at me, and then asked me if I was seeing mice like Wendy. I told him there really was a huge rat, and it could have killed me. He made size jokes about penises, and I told him it wasn't funny. That this rat could kill us. My mom overheard the conversation and got all worried. Nick calmed her down and gave me a nasty look. He then went to the hardware store and got super-professional rat poison.

About a week later, I heard a screaming noise under the kitchen sink, and lots of things clanking around. When I opened the cabinet door, I saw a flash of the giant rat's teeth, and then it was gone. And all the cleaning fluids were knocked over, and the garbage had been gnawed upon. I told Nick, and we decided to put glue traps under there.

The next day, Nick and I hear loud noises under the sink, and figure we caught IT. We open the doors and find lots of rat hair on the glue trap. Lots. We figure we could peel it off, and sell it to Sy Sperling or something.

The next day Nick gets one of those heavy duty, super-duper rat traps. The kind that looks like a mouse trap, only twenty times the size. We figure it should break the fuckers neck, and then the house wouldn't be full of terrorized women anymore. But we both knew who was really terrified.

The next night we hear a loud snapping noise, followed by a squeal. We slam open the cabinet doors, and see the trap upside down, with no rat. But there is a bit of blood on the trap. It got away.

The next week passes as Nick sets poison on trays under the sink every night, and every morning, we open the doors to find the poison gone, as well as some of the garbage. This fucker could eat a lot of crap. Kinda like my bass player of Furious George, Evan.

One night, I venture into the kitchen to get some milk and grape-nuts. I wore my sneakers in case IT was there. And IT was when I turned on the light. Standing, unmoving, and with a big belly. I said, "Hello," and "Punk Rock" and "Have a nice evening". I then turned off the lights, and went to bed. Shaking.

The next day Nick and I came up with a plan. We even drew our plan on paper, and mapped the whole thing out. We figured the glue traps didn't work. We figured the super-size mouse traps didn't work, and we figured the poison didn't work. But what about all three, at once? That was our plan. But we'd have to lay it out so that there were no mistakes, and no escape. If we missed him this time, we knew IT would figure out it was a trap, and avoid it.

First we set up the super-size mouse trap. Next to that, the glue-trap. And next to that, the poison, served on a nice tray. We figured the rat would like start eating the poison, then kinda shift his body, get caught on the glue-trap, and than get his tail snapped and caught on the large mouse trap. So he'd be there, on all three traps, stuck. Not a half hour after we set up the traps we heard a loud squealing from under the sink, and lots of banging around. Nick and I look at each other, and smiled. Maybe we had caught the fucker. And caught it we had.

Its fucking snout was still in the pile of poison, its body and legs, glued to the giant glue-pad, and it's tail, bleeding and under the metal frame of the giant mouse trap.

I looked at it and so did Nick. We must have just stared at it for like five minutes.

"George," said Nick, in a very somber voice, "that is one huge fucking rat".

"I told you so," I said to him.

He just looked at me.

"So, um, what's next?" I said to him as the rat looked up from the tray of poison at both of us.

"I guess we just throw it in the garbage," said Nick, "If we can lift that heavy sucker".

I tell Nick that that is inhumane. That it will probably live for days and days, and starve to death, and that is cruel and unusual punishment.

He tells me, "Good, that'll show the fucker".

I explain to Nick that no matter what, that this is one of God's creatures, and we can not let it suffer like this. As I said that, IT started to squeal some more, like it understood what I was saying.

Nick finally agreed with me. Well, not really, but I think he went along with me to shut me up. He said we'd kill it.

"So, Nick, how do we do it?" I asked him.

"We could carve it up like a turkey," said Nick, as he opened the kitchen drawer full of knives.

I imagined all the blood and rat meat and told him that wasn't a good idea.

"We could shoot it," said Nick.

"We don't have a gun," I told him.

"Oh yeah," said Nick, "Damn."

Then Nick came up with an idea. He walked into my room, and came out with my old Louisville Slugger. My baseball bat.

"You want me to beat it to death?" I asked him, shocked.

"You got any better ideas, Mr. Wizard?" said Nick.

I didn't, so we agreed that I'd beat it to death.

We moved the rat out from under the sink with the bat, glue trap still attached to it's belly, and tail still in the giant mouse trap. As it lay on the kitchen floor, it looked up at me and showed me it's big long fangs. I raised the bat over my head and went to crush it's skull. But I couldn't. I couldn't make myself take one of God's creatures. Kill it. So I gave the bat to Nick.

"Slay it, killer," I said to Nick.

Nick held up the bat, but couldn't hit it either. Just then my mom walked into the kitchen, saw what was on the floor, screamed, and almost fainted. Nick went and sat her on their bed and calmed her down.

"It's, it's so big," she said. Nick nodded and told her that we'd get rid of it.

Nick and I returned to the kitchen, and looked at IT on the floor.

"George," he said, "let's just throw it away. It'll die on it's own".

I thought about it again for a few moments, then told him that there was no way. That this thing had scared Wendy, my girlfriend. And deserved to die. I told him it scared me, and I was usually not a pussy. That the rat must pay for it's sins. I realized I no longer cared about "God's creature", but was hell bent on revenge, and that is what probably gave me the courage to bash it's brains in. That, and Slayer.

I went into my bedroom, leaving Nick with the bat in his hand, and the rat on the floor. I went to my closet and looked in. I felt like I was in a Rambo or Schwartzenegger movie. I reached for my old hockey shin-guards, and put them on. Strap by strap. I then tied a bandanna around my head, and then put on my hockey helmet. Then, I went to my record collection and found the meanest album I could find. A record that would make me want to kill. And kill. And kill again. Slayer's "Reign In Blood" was the album, and I knew it'd do the trick. Black Flag's "Damaged" almost could have done it, as could have "Today Your Love, Tommorow The World" by The Ramones, but, well, Slayer had Satan on their side. And I needed the Dark Prince. To Kill. I put on the song "Angel Of Death." I then put on my goalie gloves and walked into the kitchen, Slayer blaring behind me.

Nick looked at me, and then at the rat.

"Hey Rambo," he said.

"How ya doin'?" I said back, and then took the bat from his hands and raised it above my head.

"Seas of blood, bury life, smell your death as it burns, deep inside of you, abacinate, eyes that bleed, praying for the end of you" screamed Tom Ayara of Slayer behind me as I looked the rat in the eyes. It looked back at me.

And suddenly I felt something for this creature. This animal. This living being that God had created. It had just as much of a right to exist as I did. It ate, slept, had sex, and probably had a real life too. It probably had a family, friends, and may have even partied on the weekends. What gave me the right to kill a living creature. Surely it had a purpose on this Earth, and by me destroying it's life, I was robbing the world of something. Perhaps wonderful.

I put down the bat. I couldn't do it.

Suddenly the rat somehow managed to swing itself and the traps around, and tried to bite me in the leg. Fucker.

"Surgery, with no anesthesia, feel the knife pierce your intensely, inferior, no use to mankind, strapped down screaming out to die, Angel of Death!" screamed Slayer from behind me.

It was then I raised the bat, and bashed it's brains in. Again and again. And again. It squealed and squealed, and I just kept yelling, "Fuck with me, huh? Try and bite me? I'm a guy who wears U.S. Pins on his leather Jacket, and I got big sneakers and I'm from New York, fucker! Well fuck you. Fuck you! You stupid fucking rat. I'll punk rock your fucking head motherfucker. Stupid Rat".

I think I screamed for like two minutes as I beat the rat to death. It wouldn't die so easily. It took a lot of hard knocks on its head until it's skull would crack open.

Finally, with the rat dead on the floor, Nick opened the refrigerator door, and got me a beer. And he got himself one too.

So we stood there, Nick and me, with blood all over our legs, rat brains all over the floor, having a beer. It was one of those special stepfather and son moments. It felt nice. But the moment was cut short.

Suddenly we heard a scratching sound coming from behind the oven, and then a loud squealing.

"Miller Time's over George," he said. Then we both got back to work.

Take My Life, Please.

Endnotes:

1. Just played Erie PA, and stayed with Rob and Rebecca of The Go Go Rays, the coolest people west of us, and east of that granola state. The Go Go Rays fucking rocked, as did their Erie pals, My Three Scum. Check out both bands, they rock. Also, while in Erie, we went to a store called Eerie Records, and it has got to be the coolest record store ever! If you are ever near there, for what reason, I wouldn't know, check it out!
2. Right now, we, Furious George, are in the process of recording our LP/CD for Recess! Yay! So far so good. I think this is gonna be my best record, ever. Just wait till ya hear it! Oh my God!!! And Todd and Julie, from Recess, are so cool! Punk Rock!

Does it mean you want to be able to be in the presence of nazis and not have to confront them, or perhaps tacitly support them without having to take responsibility for it?

If one is non-political, that means, by default, they support the status quo, which means they don't feel their selfish lot is too bad and can live with things that way (or expect to profit from it in the future). That implies an acceptance of today's horrible state of racial inequality and sexual/gender discrimination. It means homophobia is acceptable. It means homelessness is acceptable. It means alien scapegoating is acceptable. It means implied violence towards those they disagree with is acceptable. It means corporate control is acceptable. It means national pride is acceptable. It means not politically challenging things because one is either relatively comfortable with the conservative status quo (the general trend among 'non-political skins') or because one is so cynical that they've given up (the general trend among 'non-political punks'). In either case, their "non-politicalness" serves the interest of the powers that control our lives and profit from the hate and apathy that divides or negates people.

Especially among skinheads, where wearing the "uniform" and male bonding is so prevalent, I find the term "non-political" to be especially offensive, a convenient cover for the underlying conservatism (at best) or reaction (at worst) of that culture. Skinheads that do not go out of their way to point out or attack the sexism, racism or homophobia of others in their culture because they are "non-political" become part of the problem, part of the perpetuation of those sickness that fester in bourgeois Western society, especially in the heart of the capitalist beast, the good ol' U.S. of A. By avoiding criticizing the bullshit, they subtly condone and amplify it.

Watch out for that term. It's a cop out.

Part 2

You'll notice a new name joining mine on page 5 as "Zine Coordinator". Jen Angel has moved out here from Ohio (where she based her *Fucktooth* zine, put on shows, organized workshops, and had a hand in tons of other punk scene activities) to help coordinate some important aspects at MRR. I'm sure she and I will be making you aware of her impact in the months to come, but for now she's got a bunch of readjusting and "on the job training" to go through. Wish her luck!

Part 3

You all know all about those dead loony tunes from San Diego, the ones that the media has had such fun painting as crazies, as though the belief system most Americans embrace is one iota saner. Fact is, they're all fucking nuts.

I mean, who is crazier? The Christians believe that there is an all-knowing, all-seeing God who looks kinda like us and lives in the sky. This God is responsible for all things, like hemorrhoids, mucus, and Alzheimer's disease, and when young, innocent kids die in car wrecks, they have been "beckoned" by God. Yeah, right. Just like the Heaven's Gate people believe they were beckoned to God's UFO. Same crazy shit.

This God guy decided to have a kid and impregnated some innocent girl, and out popped some dude named Jesus. This is pretty similar to all those UFO abduction cases, where the Space Aliens whisk some innocents up to their ship, impregnate them, and return them to Earth to unsuspectingly give birth to little Aliens inhabiting human bodies.

And is there any difference between the Heaven's Gaters thinking there's a star or ship hidden in a comet's tail and the Christian belief that God created a star that guided the "three wise men" (guess they weren't *that* wise) to Christ's birth? Same loony shit.

Anyway, so this Christ dude goes around being insane with a heavy Jesus Complex (charismatic leader, death wish, big martyr—sound familiar, like Marshall Applewhite?). All the slavish followers of Jesus build him up even more, believing his every word, believing him the smartest person alive. Then he gets crucified, but all the believers decide he isn't really dead at all, but comes back from the grave and then goes up into the sky to live with God. Again, not much difference between that and the charismatic wacko in San Diego leading his followers (who also aren't really dead, right?) to live with the divine in the UFO in the sky. Be it going to the "afterlife" or going to the "next level", it's the same superstitious hookum.

I can't tell the difference. I mean, just how can these Christian media types sit there and denigrate the Heaven's Gate crew when their own crew is equally as fucking bonkers. It's just that one cult gained mass acceptance and the other hasn't. But it's the same over-the-top BS insanity.

Don't forget, it's some Christians who believe that Jesus reappeared among America's Indians after getting offed in Palestine—long before the Vikings or Christopher Columbus made it there. And some other Christians believe that some regular human dude guy who gets elected to be leader of their church is suddenly infallible! And some other Christians believe that the world as we know it is coming to an end and that white people will inherit the Earth, with God's approval.

And to top it off, the Christians complain that the new loonies are recruiting via the Internet. You can bet your sweet ass that the old loonies are too (Mormons, Krishnas, Catholics, Evangelicals, Ohm Shirikyo, Solar Temple, Psychic Friends, Moonies, etc etc), as well as recruiting and brainwashing millions of kids every day via new media as well TV, pamphlets, magazines, and on the streets. They are criminals! And, by the way, lest you think I just have it out for Christians, let me assure you that Muslims, Jews, Hindis, and every other cult of God-fearing "believers" has also earned my scorn. It's just that in this culture, where Christianity is the norm, I feel a special need to point out their superstitious, hypocritical, and equally demented beliefs.

Finally, the New Age loonies may be even saner than the Christians and Co. The followers of Jesus, Allah, Moses, whoever, have no problem killing others for their special God. It's "thou shalt not kill, unless the state needs it and the church OK's it". At least the Gaters just quietly took their own lives for their beliefs. Maybe if the Christians, etc, did the same I'd think more highly of them and cheer them on. At least they wouldn't be killing the rest of us as they are now.

Part 4

Ooops! When listing all the people I could remember who ever worked on the MRR Radio Show a few months back, I forgot to mention two stalwarts fellows: Billy Jam and Johnny Walker. Perhaps it was because they both hail from some nasty ass islands off the coast of Europe, but my apologies for the slip of the mind for their duty here way back in the late '70s/early '80s.

Part 5

I like Hanan Ashrawi, the Palestinian spokeswoman you see on TV a lot. She makes so much common sense, especially compared to the outright deviousness and sabotage by Israeli Premier Netanyahu and the spinelessness of American politicians who won't condemn the blatant abridgement of the Oslo Peace Accord by Israel for fear of losing Jewish-American votes and money. Just like the many treaties that the U.S. made with American Indians and then subsequently broke when convenient, the U.S. co-signed as a guarantor to the Peace Accords, and is now waffling in the face of Israel's breaking the agreement (while pretending it's not), proving once again that there is little credibility for anything our government "stands for". I especially found it nauseating when Gingrich *and* Gephardt fell all over each other in attempting to woo

American Jews by declaring Jerusalem the capital of the state of Israel. Real sweethearts.

Part 6

The governor of Virginia, George Allen, declared last month "Confederate History and Heritage Month." He said people should celebrate the "honorable sacrifices of Confederate leaders, soldiers, and citizens to the cause of liberty." Fuck this guy; is he gonna proclaim next month as "Nazi History and Heritage Month", lauding Fascist leaders, soldiers, etc etc? Liberty for who, fuckface?

Part 7

Beware of Republicans bearing gifts for "working people". You can bet your sweet ass that Republicans haven't championed anything for the working class this century, so when they come advancing legislation to help "working people", trying to alter overtime labor laws that people fought for and died for over 60 years ago, it's definitely being done in the interests of the owning class. Unfortunately, the same can also be said about most of this era's wimpy Democrats, the candyass compromisers who'd rather do an imitation of a "moderate Republican".

Part 8

Despite my well known disagreements with Jello Biafra and my current revulsion at his spoken word bit on the Offspring's major label debut LP, I hope the current turn of legal events will soon go Alternative Tentacle's way.

Remember that lawsuit filed over a year ago against Alternative Tentacles, Jello Biafra and the Crucifucks over the use of a graphic appropriated from a Fraternal Order of Police poster? Well, the shit has hit the fan. A judge in Philadelphia has ordered a 2.2 million dollar punitive settlement against the label, Jello, and the band— seemingly because A.T. didn't have a lawyer present at the hearing. There was no trial, and A.T. says it never received notification of the hearing, therefore they're appealing the judgment. If the ruling stands, you can kiss AT goodbye. Even though I haven't liked shit on that label in years, they have maintained such a string of horrible releases that one has to admire their commitment.

GUEST OPINION:
FREEMAN WICKLUND

Exploiting Prison Abuses

As someone who is actively involved in prisoner support for Animal Liberation Front activists, I was aware of how prisons make a profit by basically turning prisoners into slave labor. But now that I'm actually in jail, it is far more easy to see and understand the problem.

I was arrested and convicted of disorderly conduct and trespass at the University of Minnesota by conducting a sit-in at the President's office. Judge Joan Lancaster sentenced me to 90 days in jail— this is the maximum sentence and is very severe considering mine was a non-violent and victimless crime. However, when you consider that prisons are one of the largest growth industries and are very profitable, why not pack us in?

At our orientation session for the Plymouth Adult Corrections Facility, we learned about a wonderful program called "Productive Day" which is supposed to teach us skills and work ethics which will allow us to become productive and economically viable members of our community upon our release. If you sign up for this program you have to work at least seven hours a day. And they are paid a whopping $3 a day !

Most of all the jails activities are run by prisoners— cooking, washing the cloths, watching the segregation units, distributing food and clothing to inmates, etc. Prisoners with a lower security risk level are trucked out to local companies and businesses to work for private industries! Considering the typical pay to prisoners is $3 a day, it is no surprise that "correctional facilities" make millions contracting out their "labor force" to private businesses who also benefit from the deal.

American prisons have become today's government endorsed sweat shops. Because prisoner's civil liberties are worth less than the paper that the Bill of Rights are printed on, inmate populations have easily been converted into slave labor camps. With all the money to be made it's no wonder that many corporations are entering the prison industry as a profitable venture.

But what about those inmates who choose not to participate in the "Productive Day" program? Well, if you don't participate in it you get no "good time"— meaning you have to serve your entire sentence instead of only 2/3rds of it— and you get fewer privileges and recreational time. Every single inmate in my orientation session signed up for the Productive Day program— except me. I wanted more information before I made a decision.

As a political activist, I have a major problem rewarding a legal system which prosecutes and jails peaceful protesters, while the real criminals- vivisectors, furriers, corporate executives who exploit people and rape the earth— continue to walk free. Because of this, I refuse to pay fines, and when confronted with the Productive Day program I balked.

Luckily, I started an immediate hunger-strike upon my incarceration, and because of this, they placed me on 24-hour medical watch in the segregation unit. And as long as I'm hunger-striking, which will be until I am released, I will not be allowed to work. So, when I met with my social worker I signed on to Productive Day. No work and less jail time— I love loopholes!

But besides the prison's creation of a profitable slave labor force (which can only encourage the courts to jail people) another problem is that the only people who know what happens in a prison are those who run it— and those jailed in it— who are often disempowered, unorganized, and generally in a poor situation to expose violations of their civil liberties.

When I entered the jail, half of the population was on lock-down. This means they were all locked in their cells 24 hours a day, denied recreation and exercise time, denied phone calls, denied visits, denied access to the library, and during the entire week of lock-down were only allowed one shower. The little guide we are given says showers are supposed to be provided every day to prevent unhygienic conditions and disease. And from my misunderstanding, prisoners are supposed to be allowed a minimum of one hour a day of recreation and exercise time for their physical and mental health. But for the first week of my incarceration, these seemingly reasonable liberties were ignored and left ungranted.

There were other problems with this lock-down. Prisoners were not informed of the specific reasons for the lock-down but given vague reasons such as "contraband was found", "we want to shakedown (inspect) the cells", and "there were too many fights", if they were given reasons at all. Secondly, prisoners had no course of due-process to refute the allegations. And finally, half of the population was punished for the actions of the few. If people were found with contraband or fighting, those are the people who should have been punished- NOT innocent inmates.

But these sort of civil liberties abuses will continue and worsen unless their practices are exposed, and I guess this is just my little attempt to expose these practices. Because although I haven't eaten in nine days and have lost 11 pounds, all I really hunger for is Justice and Animal Liberation !

3. My e-mail address is still furygeo@aol.com. The post office is Tabb, P.O. Box 323, Village Station, New York, N.Y., 10014. I'm really slow about answering mail, but I will.

4. Got lots of good records and tapes from many, many bands. Here's just a brief list of the good stuff! The bands are Dark Bustler, The Hissyfits, The Wives, The Flobee Eggplants, Counterclockwise, The Go Go Rays, Senzabenza, Shitfit, The Independents, Beatnick Termites, Kenickie, Endangered Feces (Doody Haus Records, this 45 is the shit), The Reacharounds, Hammerbrain, and much much more.

5. Also got lots of zines including Stink In Public, Cholesterol Junkie, RTR, Kablooey, Going Nowhere, Still Wanna Die, and lots more. These zines are fun reads! Yay!

6. And finally, May 30th, here in New York City, at The Coney Island High, is gonna be the worst punk rock show ever. Get this, playing together, in one night, three bands with three singers so full of hot air the place is likely to melt. Artless, Furious George, and Boris The Sprinkler. If there was ever a show to avoid, this is it!!! Stay home!!!

TALK
TALK
with
Anne R.
Key

Hey everybody, thanks for wiring me all those nice tips and rumors in the past few months. I guess that means people actually read my column all the way to the end where I put the email address.

Ok, Chris Dodge of Spazz is a big mouth know-it-all. Anyway, it seems someone sent me a rumor that Miret of Agnostic Front (who still haven't broken up) was hit in the head by a beer bottle (Rolling Rock but I can't confirm that) which dislodged his pre-recorded mental confidence tape. Members of opening bands Hatebreed and 25 Ta Life attempted to calm him by softly singing Smiths songs, but to no avail. As Miret was dragged kicking and yelling from the venue, it was reported he was screaming something about being a strong, confident single working woman.

I heard something about a Crass reunion. Neil Robinson ex-Nausea, Tribal War Records will be singing and playing the lead harpsichord and they will be on either Geffen or MCA.

Descendents reunion actually lost money somehow.

Sloppy Seconds are rumored to be going on a full tour that will take an entire year, but they can still live at home because they are going to travel in their trailers. All the other gossip this guy sent me was crap but I found that one funny.

What's up with all the Spazz rumors? Someone took the George Tabb course on self-hype!

Speaking of, George and Evan from Furious George spent a week stalking Joey Ramone around his apartment. After calling the cops numerous times with no response (I guess calling the NYPD and crying about 2 Jews with a tape-recorder doesn't warrant much of a APB), Joey finally gave in and sang a song into Evan's walkman which they then brought back to the studio and used as the lead vocal on their "new" single. Then realizing that they were short on singing talent decided to sample each word into a keyboard and wrote new songs from the same batch of words. The songs "They All Think I'll Kill Them", "I'm Stupid, I'm White." And "Stupid Stupid Am I" will all be on their up-and-coming album.

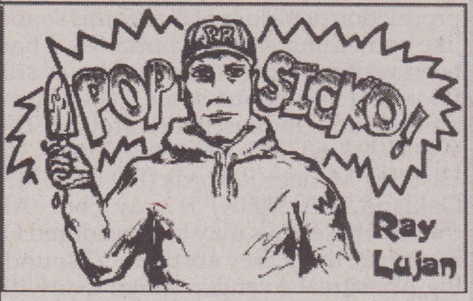
Adam from Yum-Yum Tree and Nick Fitt are an item. The guitar player of Anal Cunt has joined the McVeighs... Dropdead are doing a Celtic Frost tribute record...

Ok, ok, enough of this listing random shit. Here's a good story. Vision Of Disorder from Long Island USA were on tour lookin' for the long dollars. They arrive at this 2 bit sleaze joint in New Orleans and get up on stage totally drunk. Second song in the set they break the mic. The club owner, being a good ole boy, informed them that they were not getting paid. They then make substantial threats at the small businessman and the singer found himself with a large caliber weapon pointed at his head while the owner informed them that he intended to have $100 to pay for his broken mic in five seconds. The band then got the fuck out of there and somehow found their way back to Hempstead.

I think at the last Lint/Rancid sighting I talked about him shaving his head. It seems that Lint opted for a permanent hairnet tattoo at this point.

Oh, in Ray Of Today headlines. Ray has dropped the blue monkey off his back. He has a new band, a new hairdo, and his new slogan for the sneaker-wearing dorks of tomorrow is "Women, Leather and Hell". Sounds pretty good to me.

Ok, keep sending the nasty love notes and stupid stories to me at annerkey @msn.com.



Hey popsters, welcome to another edition of the ol' popsicko column. OK, so I missed an issue or two or four being that I've been busy moving from the city back to my roots in the East Bay. Not that moving was that tough, especially since my friend Dal did most the work, but shopping has been a chore since I moved to a bigger place with more space for myself. Oh ya, a world wide congrats to Dal And Sunita on their marriage. Living proof that a punk rock-ish relationship can work. Where was I? Oh, until now a bed and a stereo was all I needed. Now I have to learn about light fixtures, lamps, vacuums, tables etc. etc. etc. Basically anything that doesn't fall under the heading of bed or stereo. So I've spent more time hangin' in Home Depot than I have in record stores. Although I have scored some killer records lately as well as some nice moderately priced furniture. Don't worry it's not like I'm gonna start raving about the new John Tesh album, punk rock is my lady. Now let the reviews begin. Oh ya, since my last column was all singles, I said my next one would be LP's and CD's so I'm gonna stick to that since I know where my CD's and LP's are. By next time I should have found my singles which will make them much easier to review.

First up are SoCal boys THE GAIN. Their long overdue debut LP "Sing Ready Steady Smash" on Mighty Records (PO Box 1833, Los Angeles, CA 90078) simply kills. Awesome pop punk with mod overtones. Great new songs, great re-recordings of old songs, great production, and great playing. A band that leaps to the top of the pop punk heap with this release. Cool riffing, a great rhythm section, and not one Ramones sounding song in the bunch. Bad ass for sure. Speaking of mod overtones, next up is THE STRIKE LP "A Conscience Left To Struggle With Pockets Full Of Rust" on Johanns Face Records (PO Box 479-164, Chicago, IL 60647). OK I have no idea what the title means either, but these Minneapolis folk crank out some top notch Stiff Little Fingers meets the Jam type punk. A pro-working class/union stance too. After two great singles, this LP holds up just fine. A raw touch in the production department makes this sound like something straight outta '78. I had been waiting for this one and I was still floored. How about some West Coast dates? One of the best bands around! The WORKIN' STIFFS LP "Dog Tired" on East Bay Menace Records (PO Box 3313, Oakland, CA 94609) is way cool. Although these guys may be considered Oi by some, I think they are more '77 sounding. That great Avengers guitar tone with a good snarl for the vocals. Totally rockin' with a Cockney Rejects/Sham 69 cover to bring it home. A great punk release from these locals. This could survive the "is it original or is it retro?" blindfold test. The THUMBS LP on Sneezeguard Records (309 Annapolis St., Annapolis, MD 21401) is good sloppy powerful pop punk rock. This really reminds of Fracture or that sound when pop punk wasn't so slick. This walks that chaotic line much to it's own advantage. A good new band worth keeping an eye out for.

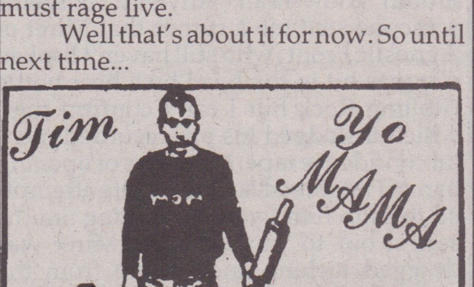
The DIGGER LP "Powerbait" LP on Hopeless Records (PO Box 7495, Van Nuys, CA 91409) is one of the best pop punk full length releases of the last year or two. These guys have a Weston connection member wise and musically too. Totally great Weston/Blink style pop punk done right. Chock full of classic ditties, I've yet to meet an unhappy pop punker I turned onto this. I hope this gets the recognition it deserves from the pop punk masses. Swedish band STARMARKET has a cool new CD "Sunday's Worst Enemy" on Dolores Records (Drottninggatan 52, 411 07 Goteborg, Sweden). These guys do the energetic emo-ish pop punk thing a la Face To Face with a touch of Dinosaur. Noise breaks, octaves, and tempo changes all done with precision. A strong powerful sound that would be a hit with the hooded sweatshirt crowd if they were from around here. A quick mention of popsicko regulars J CHURCH. These folk have a new LP "The Drama Of Alienation" on Honest Don's Hardly Used Recordings (PO Box 192027, San Francisco, CA 94119). Yet another solid release with two new J Church classics in "Smell It Rot" and "Parts Unknown". NEW SWEET BREATH's new LP "Demolition Theater" on Ringing Ear Records (9 Maplecrest, Newmarket, NH 03857) is right up there with their great debut. This sounds like something that would have been on SST in their hey day of 1985. You know, Husker Du, Dinosaur, Minutemen. Jagged yet quirky noisy stuff. Great feeling stuff from this trio. Pick this up if you miss that manic pop sound of the mid 80's.

Now for a few re-issues. The NILS CD "Green Fields In Daylight" on Mag Wheel Records (PO Box 115, Station R, Montreal, Qc H2S 3K6, Canada) is awesome anthemic punky power pop from the 80's. When college radio wasn't modern rock and really "alternative". A comp of 12"s and various other tracks, this is pretty awesome. This really comes together on CD. These guys should have been huge. A must for fans of the Mice, Plimsouls, or even Husker Du. Yow. The ART ATTACKS "Outrage & Horror" CD is great stuff from England circa 1977-1979 on Overground Records (PO Box 1NW, Newcastle upon Tyne, NE99 1NW, England). Amateur-ish arty punk a la early Wire. A band that was pretty obscure to this country outside of a comp track or two. Twenty tracks of various sound quality, yet well worthwhile for historical reasons. The PROLES "Thought Crime" CD on Grand Theft Audio (501 West Glenoaks Blvd., Suite 313, Glendale, CA 91202) almost has a new wave Buzzcocks/Magazine feel. This late 70's band dish out some cool quirky stuff here, much of it unreleased. It's pretty hip that all this stuff has surfaced from these last two bands. Bands with a single or two who had all this good stuff in the vaults. Also out on Overground is the SHOP ASSISTANTS LP on CD. These folks pretty much created the noisy girl pop sound of Tiger Trap, Primitives, and Heavenly. Originally released in 1986. A classic and an original for this still lively movement. A tough record to find too. Get the real thing here. Last of the reissues is the ZOUNDS "The Curse of Zounds!" CD on Broken Rekids (PO Box 460402, San Francisco, CA 94146). A classic post punk LP with the singles tacked on. An early 80's Crass label band, these crazy anarchists put out great "message" stuff while still being quite listenable for the genre. Primal and political without the screaming. Once more a classic reissued.

On the indie pop front is THE MILES "Radio Flyer" CD on Pooch Records (PO Box 451632, Sunrise, FL 33345). The is cool catchy amateur-ish pop with a low fi feel a la Further or Sarah/Creation type stuff. Definately upbeat and fun though. The UK pop sound circa 1990. Also in this genre but not as upbeat is the TWIG CD on Candy Floss Records (130 Sutter St. 5th Floor, San Francisco, CA 94104). This is more in the Stereolab vein with the gal vocals and all. Kinda atmospheric and moody at times too, still a good release. The SHOVE "Soundtrack For Disaster" LP on Omnibus Records, PO Box 4522, Davis, CA 95617) is gal pop somewhere inbetween Velocity Girl and Discount. Good noisy production and sweet vocals make this quite enjoyable while staying away from the straight pop song format. These people put out a good split CD a while back and this is a good follow up. A band I'd like to catch live. The NERDY GIRL "Twist Her" CD on No Life (PO Box 461778, Los Angeles, CA 90046) is good gal pop with a dissonant touch a la the Blake Babies or Lovechild. Besides any CD that starts out with "you fuck like a man but you act like a boy" in an angelic tone has gotta get your attention. A good CD for girl indie pop fans.

Kinda winding down on a punkier side, we have the "Pop A Boner" CD comp on Insubordination Records (PO Box 06121, Cleveland, OH 44106). A good comp of Cleveland punk and pop punk with good tunes from the Beatnik Termites, Whatever, and Drill Kitty and so on. Not exclusive tracks but still a good collection. YELLOW CAR finally has a full length CD out called "Auto Erotica" on Gift Of Life Records (PO Box 132, London W3, 8XQ, England). I've raved about these guys before so I won't stop here. Buzzcocks/Undertones type old style poppy punk here. Almost an early Manic Street Preachers feel too at times. Well produced retro with hooks galore. One of Europe's biggest secrets, these guys gotta be getting some serious attention sometime soon. The L.E.S. STITCHES "Snapped" CD on Eyeball Records (PO Box 1653, Peter Stuyvesant Station, New York, NY 10009) is great retro a la the Dead Boys or even D Generation. Punk rock with lyrical grit and hooks too. Not to be confused with the LA Stitches, these guys keep it simple yet melodic. Yet another good New York retro combo. Last up is the WEIRD LOVEMAKERS "Electric Chump" CD on Gouramie Records (PO Box 856, Tucson, AZ 85702). Totally great raw garage punk. Basic fast short songs that would do any drunk punker or Teengenerate fan right. This genre kinda bores me sometimes but this really smokes. Great raw reckless punk rock with just the right amount of listenability and talent. These guys must rage live.

Well that's about it for now. So until next time...



Part 1

I've been seeing the term "non-political skinhead" a lot these days? Talk about loaded terms, what the fuck does *that* mean?

COLUMNS

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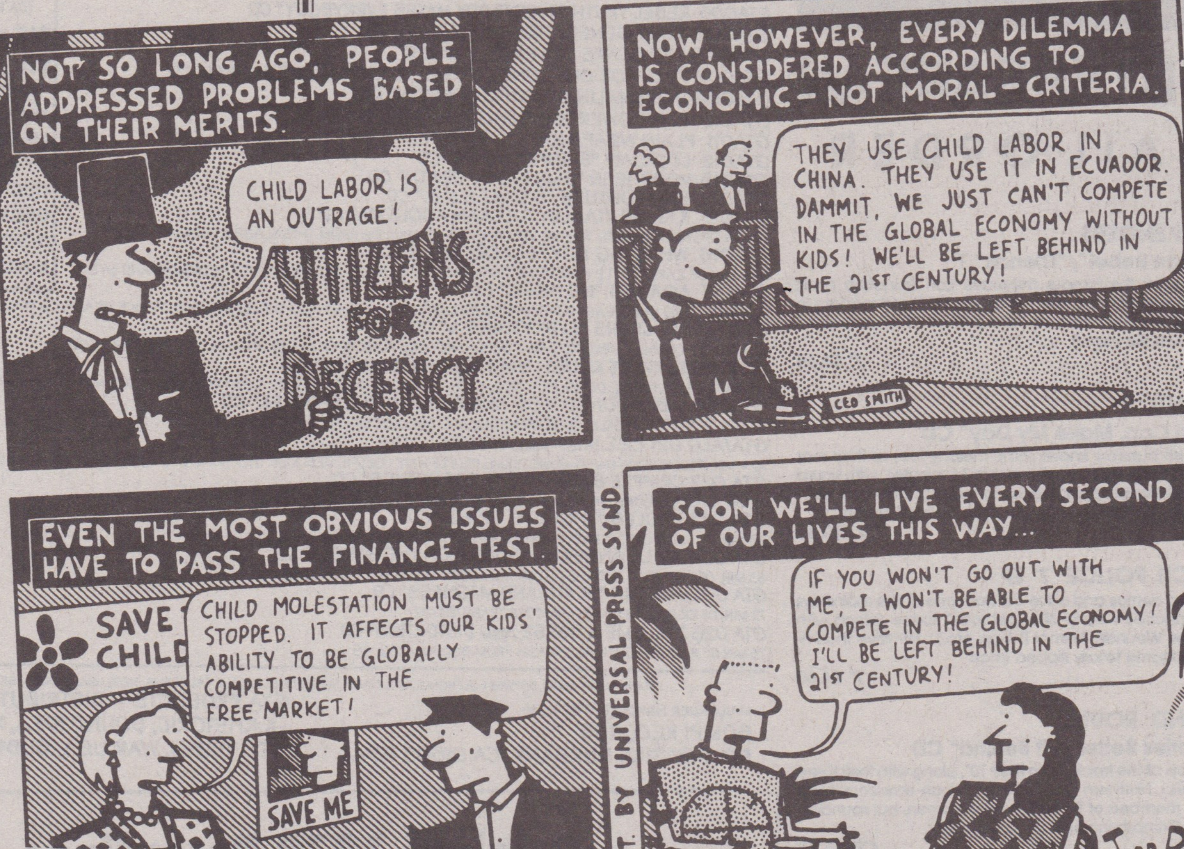
NOT SO LONG AGO, PEOPLE ADDRESSED PROBLEMS BASED ON THEIR MERITS.
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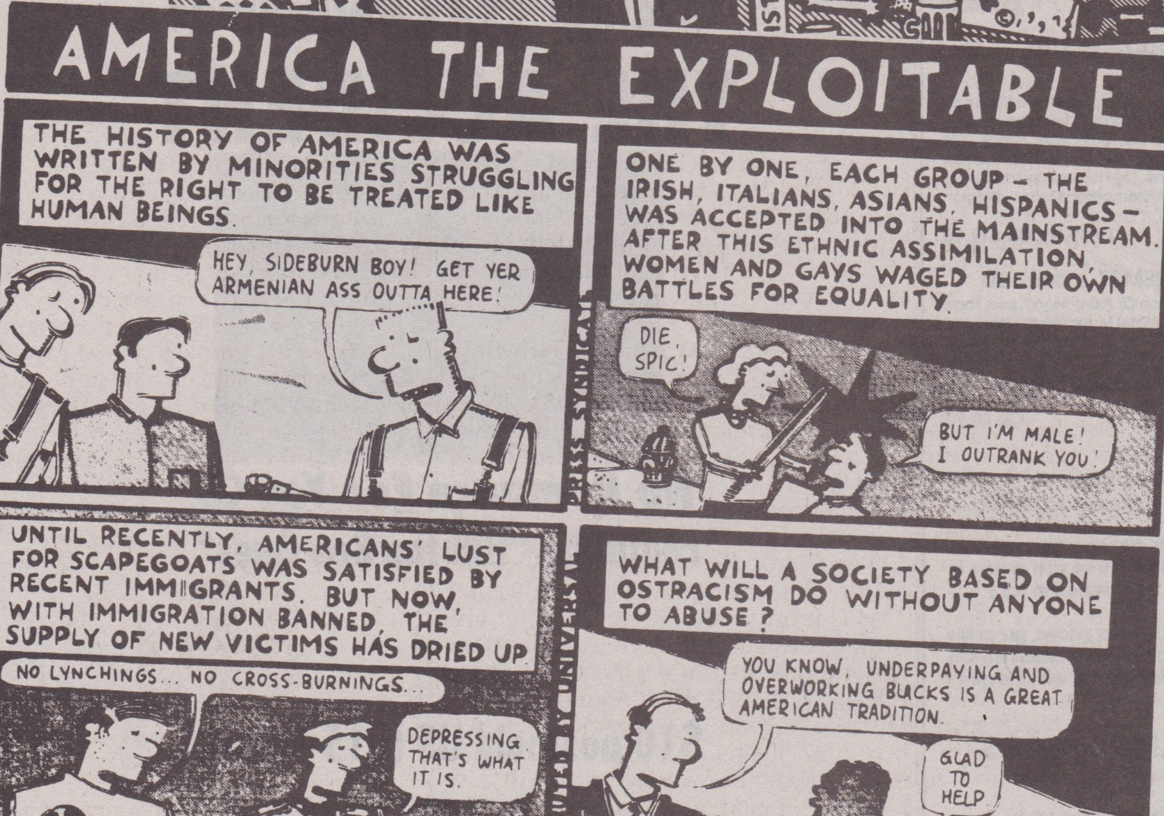
CITIZENS FOR DECENCY
NOW, HOWEVER, EVERY DILEMMA IS CONSIDERED ACCORDING TO ECONOMIC – NOT MORAL – CRITERIA.
THEY USE CHILD LABOR IN CHINA. THEY USE IT IN ECUADOR. DAMMIT, WE JUST CAN'T COMPETE IN THE GLOBAL ECONOMY WITHOUT KIDS! WE'LL BE LEFT BEHIND IN THE 21ST CENTURY!
CED SMITH
EVEN THE MOST OBVIOUS ISSUES HAVE TO PASS THE FINANCE TEST.
SAVE CHILD
CHILD MOLESTATION MUST BE STOPPED. IT AFFECTS OUR KIDS' ABILITY TO BE GLOBALLY COMPETITIVE IN THE FREE MARKET!
SAVE ME
DIST. BY UNIVERSAL PRESS SYND.
SOON WE'LL LIVE EVERY SECOND OF OUR LIVES THIS WAY...
IF YOU WON'T GO OUT WITH ME, I WON'T BE ABLE TO COMPETE IN THE GLOBAL ECONOMY! I'LL BE LEFT BEHIND IN THE 21ST CENTURY!
©1997
TED RALL


AMERICA THE EXPLOITABLE
THE HISTORY OF AMERICA WAS WRITTEN BY MINORITIES STRUGGLING FOR THE RIGHT TO BE TREATED LIKE HUMAN BEINGS.
HEY, SIDEBURN BOY! GET YER ARMENIAN ASS OUTTA HERE!
ONE BY ONE, EACH GROUP – THE IRISH, ITALIANS, ASIANS, HISPANICS – WAS ACCEPTED INTO THE MAINSTREAM. AFTER THIS ETHNIC ASSIMILATION, WOMEN AND GAYS WAGED THEIR OWN BATTLES FOR EQUALITY.
DIE, SPIC!
BUT I'M MALE! I OUTRANK YOU!
UNTIL RECENTLY, AMERICANS' LUST FOR SCAPEGOATS WAS SATISFIED BY RECENT IMMIGRANTS. BUT NOW, WITH IMMIGRATION BANNED, THE SUPPLY OF NEW VICTIMS HAS DRIED UP.
NO LYNCHINGS... NO CROSS-BURNINGS...
DEPRESSING. THAT'S WHAT IT IS.
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WHAT WILL A SOCIETY BASED ON OSTRACISM DO WITHOUT ANYONE TO ABUSE?
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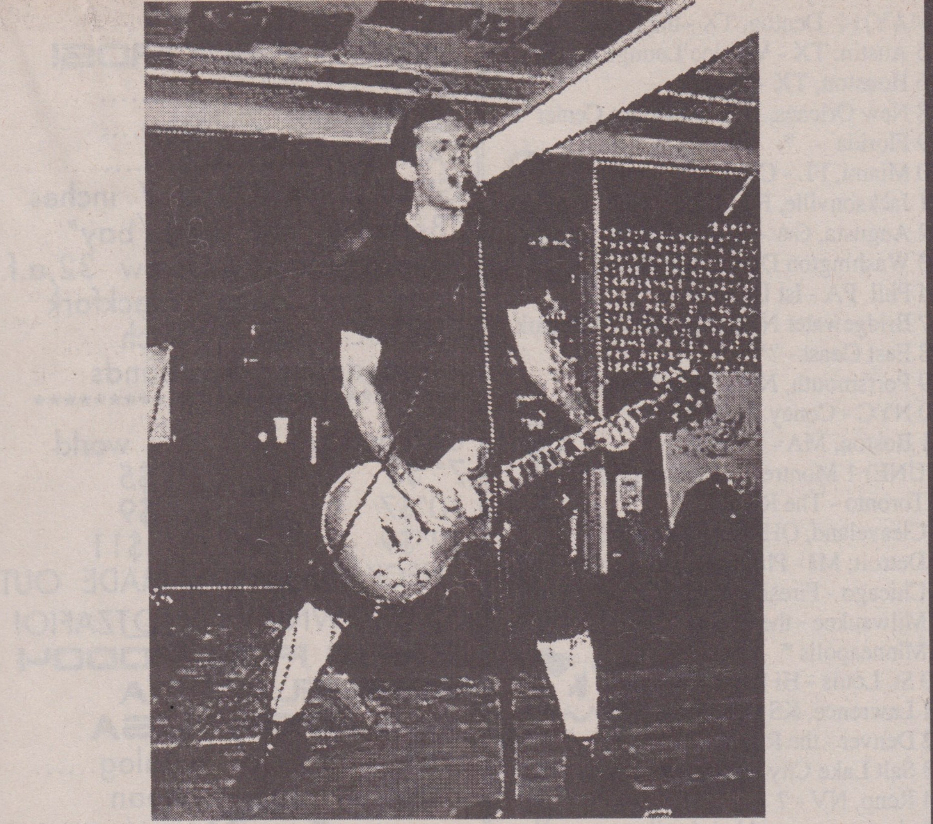

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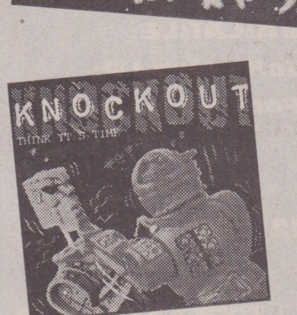

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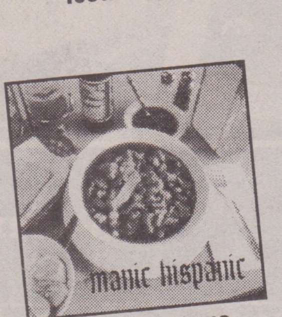

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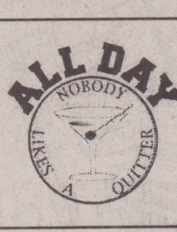

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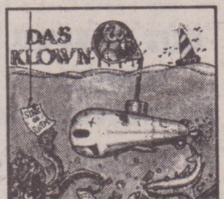

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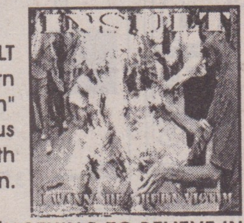

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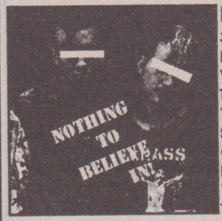

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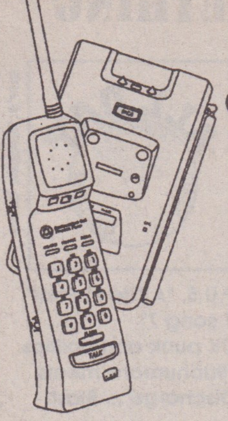

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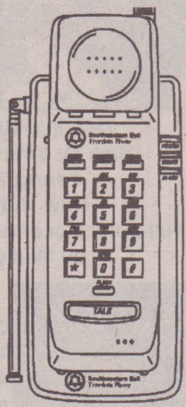

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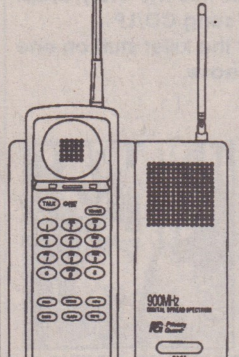

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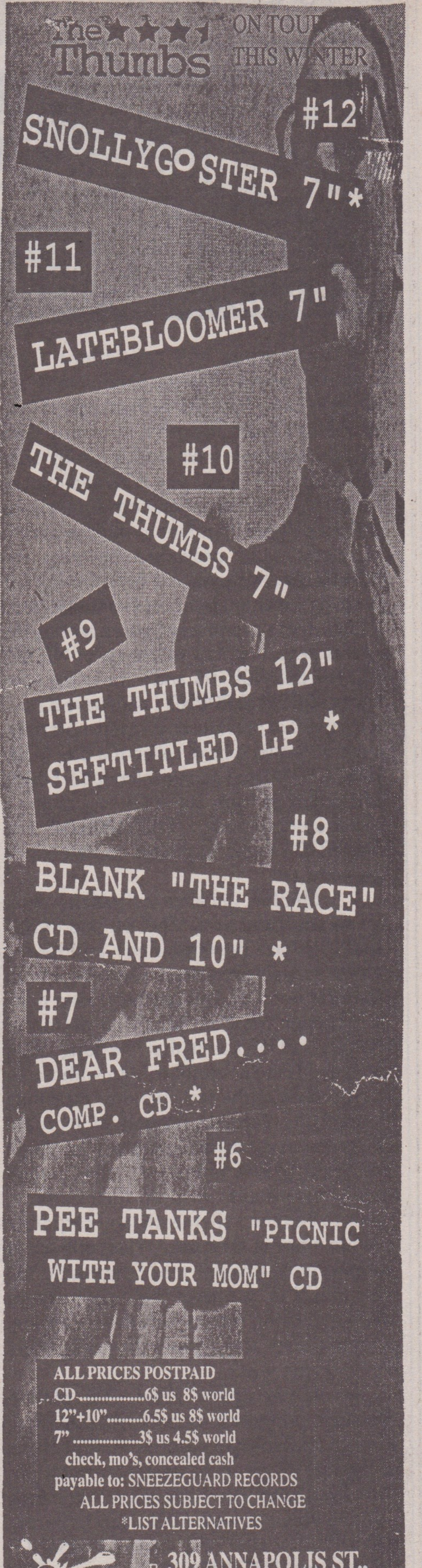

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scene reports

Northern California

Greetings and salutations from Sonoma County! Hostage negotiations are currently being held to free Petaluma's Phoenix Theatre from the terrorist grip of Ska. Ransom demands have been recently been raised from $5 to $6-who is behind this ska conspiracy? Perhaps Sonoma County's renewed/delayed infatuation with ska, replacing punk as the proverbial beverage the Phoenix usually serves, is a contributing factor to the (seemingly) mass exodus by many of Punkdom's prominent figures; among the several departing: key members of **MICKEY AND THE BIG MOUTHS** and Gabe of the now-defunct **GROUND ROUND** (who have a posthumous CD of previously released material). Some others who have called it a day: **ALLEGIANCE TO NONE** (no pun intended), **FORAY** (though singer Rob Sutter III is pursuing a solo acoustic venture), **THE INVALIDS** and **THE RIZZOS** (who broke up on Valentine's Day no less).

SIREN is still alive and well however (as recent shows with LINK 80 and PANSY DIVISION have demonstrated) and have a release available now from Czech Republic's Day After Records. This has been long overdue. Though most attribute it to personnel changes, rumor has it that the long delay stems from their refusal to sign with Lookout! because of the fact that they distribute through the Caroline division of Mordam (Caroline being owned of course by Virgin and Virgin by EMI, hmmm...). Wow, a band that actually stands firm on their commitment to remain vehemently anti-corporate despite many of their peer's susceptibility to compromise... Imagine that! Ethics aside, the new SIREN LP is one of the best in recent memory. I highly recommend this for anyone who still cares about promoting awareness in the scene/world.

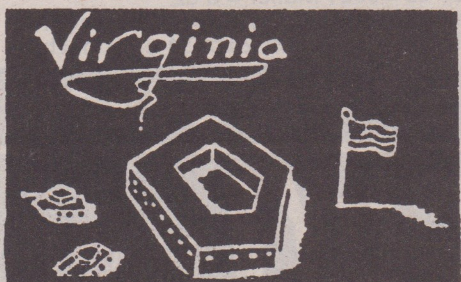
Another great band, **THE BLOCKHEADS**, reportedly have a CD available too. Though I haven't had the opportunity to hear it, I'm sure it's great if it sounds anything like their live shows. There are some new bands out and about as well: **EDALINE** (featuring KID DYNAMO Matt and former NUISANCE Jesse), and **THE BURDENS**, a decent 70's English/ 80's So. Cal. "retro" sounding band. Supposedly they'll have a CD out soon.

Siren.

In other news, poet **Eden** has been doing occasional readings at shows and is still pressing her *7th Street zine*. Bicycle anarchists **Critical Mass** have been obstructing traffic regularly and **The Last Record Store** is still the place to check for albums and flyers for shows should you be in Santa Rosa. Other then that, unless you're a ska devotee, not much else of interest has been happening. Hopefully soon the kids here will be more interested in bands that make them think than bands that make them dance.

A. G. Germano

Virginia



Hello one and all and welcome to the wonderful world of Richmond, VA. My name is Greg and I'll be guiding you thru the happenings in my fair city. Richmond is very fortunate to have 2 venues that cater to the local underground scene. First and foremost, is the **Biograph Theatre** (804.648.7865) which plays host to a plethora of activities including tons o' shows, cult and independent films and a meeting place for local grassroots organizations. A vegan cafe, cool staff and great atmosphere make Biograph a great place to lose an evening. Two blocks down the road at 929 W. Grace Street is **Twister's** which does both all ages and 21+ shows that cover a large spectrum from punk/h.c. to reggae, metal and even some hip hop. There is a show here every night. In addition to the aforementioned, kids from the Southside of town run shows out of various halls, churches and community spaces. You can hear about these shows by word of mouth and flyers.

A good resource for finding out what is going on when in town is the **Richmond Music Journal** which you can pick up at mom & pop record stores such as **Plan 9** at 3002 W. Cary Street or either of the **Soundhole Records** located at 8026 W. Broad Street and 11645 Midloathian Turnpike. I write a monthly scene report in the journal called Rock N' Roll Shakedown in which I try to provide an upcoming list of shows along with recent show reviews. Another good source would be the **Richmond List** which is done by some kid named Andrew, whom you can call at (804) 359.2376. This is a comprehensive listing of all upcoming events, their locations, brief description of bands, starting times & cost and is very informative.

Black Lung Records, which migrated to Richmond from W.V.A., is an all out assault of rock n' roll mayhem with releases from the current best live band in the world **THE CANDY SNATCHERS**, heirs to the Snatcher's throne **THE HOOKERS** from Lexington, KY., **THE M-80's**, **THE STEELMINERS** & Blaine Cartwright's (9 LB Hammer) new project **NASHVILLE PUSSY**. Find out what's up at P.O. Box 252 Richmond, VA. 23218.

Whirled Records also makes Richmond it's home, where it focuses on hardcore and emo (what a scary fucking word) records. Their most notable release would definitely be the full length LP by the now defunct **ACTION PATROL** who split ways last Spring. Other selections include **MAXIMILLION COLBY, SLEEPYTIME TRIO** and **WHIRLYBIRD**. Obtain a catalog by writing to P.O. Box 5431 Richmond, VA. 23220.

Sam McPheeters of the late great Born Against and his **Vermiform** label also reside in the capitol city. Vermiform has a reputation for releasing politically-charged intense hardcore and houses **THE YOUNG PIONEERS, MAN IS THE BASTARD** and **MEN'S RECOVERY PROJECT** amongst others. Write for more information: P.O. Box 12065, Richmond, VA 23241.

The obvious starting point for bands in our city is **AVAIL**. AVAIL have been around since way back in the late 80's, and are one

Pix from the VA scene (aka make sure you write the bands' names on the back of the pictures when you send them in for a scene report!)

of the hardest working bands in the country. A fourth full length is currently in the works with I'm sure massive touring not far behind. Richmond's only proletariat band **THE YOUNG PIONEERS** have been working in a new drummer in preparation for an upcoming release on Lookout! Records. Indy rock gods **KEPONE** spend about a third of the year on the tour path in a never ending campaign to turn on the masses to their crunching big rock sound. **WARDANCE ORANGE**, who feature former members of local legends such as BAD GUY REACTION, ACTION PATROL and AVAIL have an incredible 7" out on Tribal War Recordings which showcases their full-on blistering punk assault.

Locals via way of Arizona, **400 YEARS**, play melodic yet explosive h.c. laced with a nod to the early D.C. scene. Check them out this Summer in Europe during May and June with the U.S. immediately upon return. Combine the raw prowess of the MC5 with the shear intensity of bands like the BAD BRAINS and BLACK FLAG with a healthy dose of early AC/DC blues stomp and you'll have a good image of what **OUT.** are all about. OUT., who just recently relocated to Richmond from Louisville, KY are without a doubt the greatest unknown rock band in the U.S. And should be touring extensively and recording sometime not too far off. **ANN BERETA** are easily the tightest outfit in town day in and day out. They are heavily in the SOCIAL DISTORTION '82 era style with a hint of English acts of the '76 punk explosion. **KILARA** are the king pins of the local metal contingency. Dark, heavy EYE HATE GODish doom rock not to be fucked with not to mention completely spastic live. **THE HALFWAYS** are trash rock superstars in the STOOGES/ HEARTBREAKERS/ PAGANS school of proto punk and are always fun live.

There are enough bands that I could go on for days, so instead I'll just list the following as bands to keep an eye out for: **SUNNSHINE, AUTOMATIC SLIM, THE M-80's, $500 FINE, ALABAMA THUNDER PUSSY, KNUCKLEHEAD, THE FLESH EATING CREEPS, SLEEPYTIME TRIO, FUNSIZE, UPHILL DOWN, BRENDA, HRM, ROCKET 69, ALGEBRA ONE** and **BELLS ON TRIKE**.

Food Not Bombs Richmond which serves every Sunday at Monroe Park (corner of Main & Belvidere) at 4 p.m. has been in operation for well over 3 years now. Along with the weekly serving, we give away clothing, condoms and literature that runs the spectrum from sex education to info on the death penalty and political prisoners plus much more. We are also currently staying busy fighting the increasingly anti-poor downtown committee and City Council while trying to locate a community cooking space and possibly expand to a second day. Please write to F.N.B. Richmond at: P.O. Box 5688 Richmond, VA 23220.

General Strike Collective is a group of totally dedicated individuals who are committed to the struggle of the oppressed. They release a quarterly radical newsletter that focuses on everyday battles against the evils that exist on both a local and national level. They also do a small distro of pamphlets, books and other helpful resource guides. On top of all the aforementioned, the collective has a weekly breakfast serving of fruits, pastries and sandwiches at a local labor pool where mostly homeless and low income people work severely physical labor for long hours with no benefits and for slavelike wages. Contact the fine people at General Strike at P.O. Box 5021 Richmond, VA. 23220.

Other notable organizations to check into are the human rights group **Richmond Activists for Rights and Equality**, by calling Julie at (804) 254.3995. **ASWAN** which stands for A Society Without A Name (for people without a home) is a group of homeless and formerly homeless people in our community fighting for the rights of all currently disenfranchised people in our city. When in town stop in at 24 E. Cary Street (downtown) on Tuesday nights at 7 p.m. to help in the struggle.

If you have any questions or comments on issues covered or not you can reach me at Greg Wells/ 2708 Grove Avenue №4/ Richmond, VA 23220 or by calling (804) 355.4358. Thanks and I'll see you soon.

Hungary has its Eastern European/ should we be western capitalists or not/ keep the old regime/ police bastard mentality. Under Kadar and Grosz in the eighties, being Punk meant police beatings and jail time. It is a little easier now. All citizens of Hungary now enjoy the right to be homeless and the right to be jobless. These rights allow the anarchists and squatter punks to legally exist, however their position has improved little. They no longer need to be clandestine.

The great Continental squat in Blaha Lujza square in Budapest housed hundreds of punks, radicals, drunks, and homeless (a new class in Hungary). It was shut down by the police last year. A few people with a little money from their parents now have apartments, others struggle with rent, but most live in the streets, parents homes, at others, where ever possible. There is no organized squatter scene, like in Prague or Sofia. The radicals and punks are in communication but action is little. When I asked why not demonstrate against the police problem, I was told it is too dangerous. There is not enough media support beyond underground publications and zines (both at small scale levels) to support any civil disobedience or

anti-state movement. The leaders of past demos were easily found out and put in jail on various charges. Concerts and bookstores are a common place to meet. The masses are far from content at the current state, but are just well enough off not to support any subversive activities. There was little inspiration from the events in Belgrade and Sofia, though support was there.

another VA shot

We managed to get a small apartment at an outrageously cheap price through a friend. This housed, on average, fifteen to twenty punks and subs. One night we counted and had eleven countries and 5 continents represented by people who lived there. The most common English saying, aside from 'Police Bastard' is "Fuck your nationality". Whether someone is Russian (The second most hated peoples in Hungary.) or a gypsy (The most hated peoples) it is of little interest to the Hungarian punk scene. However this apartment was illegally shut down by police and the press in early December.

One morning about nine cops came in, ransacked the apartment, kicked everyone out, and brought myself and another to jail. In Hungary, to obtain a police search warrant, the police must go through the ranks, like in the States, as well as have two civilians accompany the police raid. Neither of these were observed. We were not told why we were being brought in. (I had a fake student i.d., a must for cheap transportation through and out of the city) and assumed that was why I ended up in jail.

We were put in separate cells for the day (no toilets nor sink), let out once to go to the central hospital to take a piss test, and again close to midnight to be interrogated, again separately. I had an interpreter, my Hungarian is not good enough to deal with police questionings. They asked questions about the fake i.d. for about ten minutes and then began asking me about the seven different illegal narcotics found in our possessions (the interpreter never told me what the drugs were, but showed me the Hungarian police report. I still could not figure out what they were). Now the house did not allow drugs in, and aside from pot and the occasional trip, drugs were not used by any of us. Some of the graffiti in the house was anti-heroin and anti-coke. The police either planted the drugs, or just made it up. They never called the embassy for me (oh yeah, I am a yankee), and after I signed a confession to the fake i.d. and another document stating I had no knowledge of any drugs, they let me go, passport in my hand. Though they did inform me I had well overstayed my three months in Hungary (the amount of time a foreigner can be there without a visa) they did not act further with passport control.

They also kicked out of the house that morning close to ten other punks, three of which were form Slovakia or Romania. Now had there been drugs in the house, surely more action would have been taken against the non-citizens. That night we all returned to the house. While I was in jail, the others obtained help from a housing organization which exists to help poor people combat the police on housing laws. This was a brief comfort. Three days later in the biggest Budapest newspaper a front page ran an article, "Punks and Drugs." The paper said the police found numerous drugs of white powdered substances, as well as other unpleasantries. They demanded that this flat be shut down immediately, and gave the full address of our location. The landlord talked to the guy who hooked us up with the flat and we were told we had five days left. We could not argue, for the lease was not in our names, but in one guy's mother's boyfriend's. Where there is a decent legal system set up, the poor have less say than in this country.

The scene is very communal. Food, wine, and other necessities are always shared. When we had this house anyone was allowed to stay, without tribute of favors owed. Pretension and social rat races are nonexistent. You can wear a sex pistols shirt and not be laughed at. Living conditions are tough but bearable, and no one wastes time with petty complaints. The scene may not be on the streets calling for anarchy (though there is a great deal of political graffiti) but they live and act it.

There is a strong nationalist skinhead movement in Budapest. The skinheads far outnumber the punks in strength, and often beat the shit out of us. Numerous punks have been hospitalized by beatings. However the punks do not hide, they stand up, but usually lose. My last evening there, we were in a pub. After giving shit to some skinheads (they replied they were not nazis but Hungarians, who did not want to see their homeland ruined by gypsies and foreigners, sound familiar?) we had knives pulled on us. One knife was put to my friend's neck and another friend had to go to the hospital after they beat his face in.

The punks have a hard time selling their zines anywhere but in a few punk stores, but the nationalists are allowed to sell them on the streets.

By Nyugati station, there is a wild autonomous book shop, **Antikavarium Lazlo**, (Baki 12 Kadar ut. Budapest, 1137 Hungary) where one can find out info on concerts, meetings, happenings, etc., as well as trade. It is run by an anarchist and communist. Their book selection is incredible (though it is hard to read Bakunin in Hungarian) and their music selection is excellent for Hungarian punk.

As for Hungarian Punk music, it is usually in low budget recordings. The D.I.Y. format exists, but recording technology is inferior to the wealthy USA. **TROTTEL** is playing every month still in Budapest. During the eighties they were one of the best punk bands in Europe, however now they lost their female singer (in fact have no signer) and occasionally a drummer. They play funky fusion rock or something that my ears do not enjoy. But they still have a good sense of politics and are often compared to Crass.

QSS is another of the old Hungarian punk bands still playing and are amazing both live and on recording. **ELIT OSZTAG** (H-2900 Komarom Pb. 14 Hungary) is another band worth checking out (their first album is the best) as well as the GBH-influenced **BANDIERA ROSSA** (Kristian Gaupar Suatojanska 3/29 Komarno 94501 Slovakia).

Hungarian punk is political as a rule, and without pretension, as is the entire scene. At the concerts you are generally allowed to come in paying less than the cover charge if you have little or no money. An unwritten group discount rate is usually allowed for the squatters, and beer and butts are often shared by the others with money in the clubs, on the streets and anywhere else. **The Fekete Lyuk** (Black Hole) **Club** was famous for being the best punk club in eastern Europe in the eighties. It has since dwindled. While it still puts on shows and is good to the punk scene it has lost touch. Punk shows are infrequent. They put up fliers for an EXPLOITED show all over Budapest in October. However the Exploited never showed up, and many believe they never agreed or even knew of the concert, this I do not know for sure.

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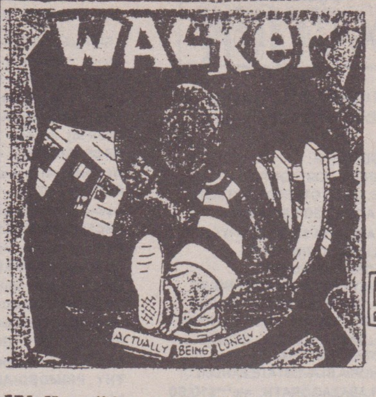

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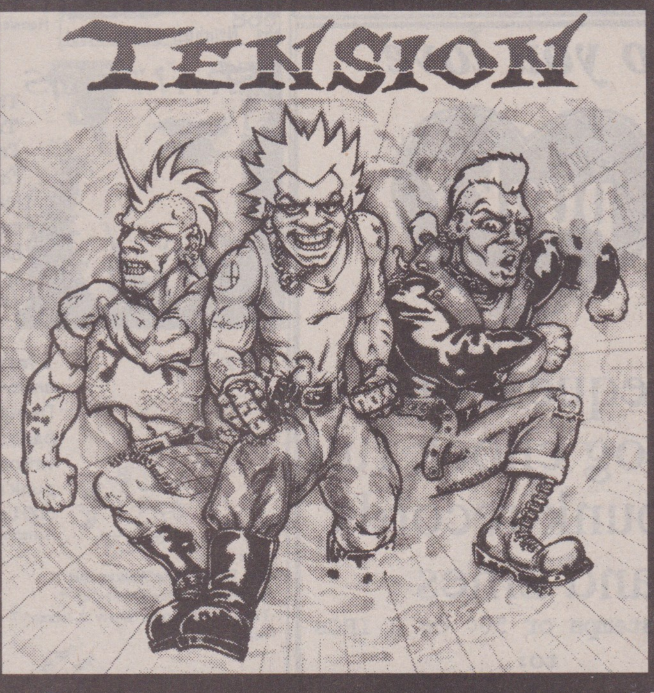

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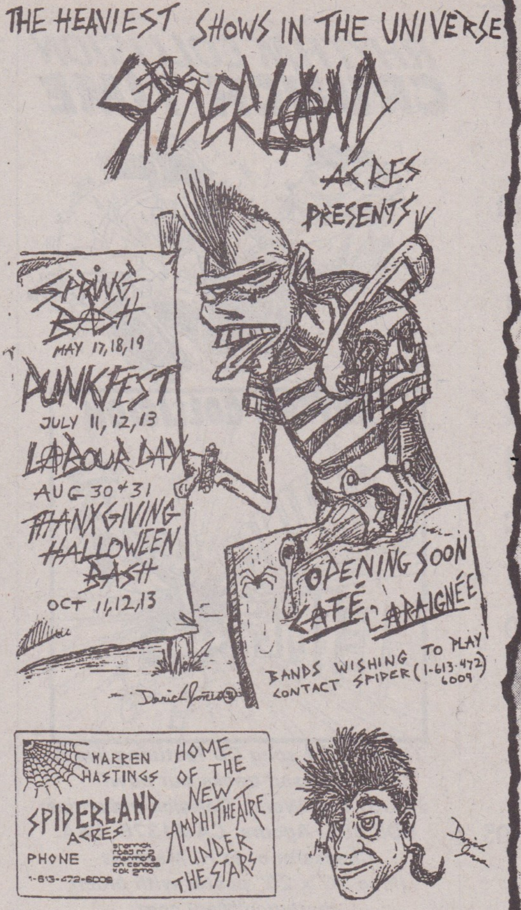
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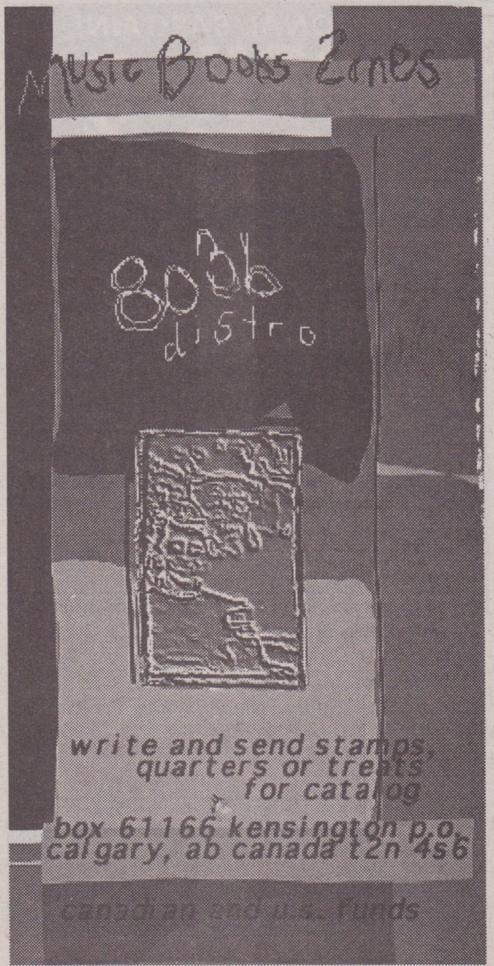
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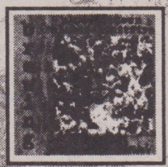

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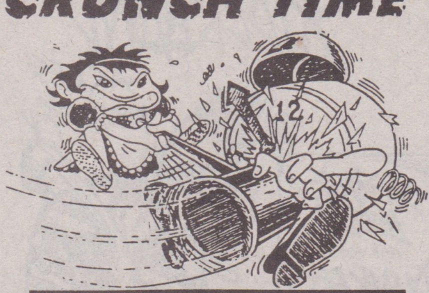

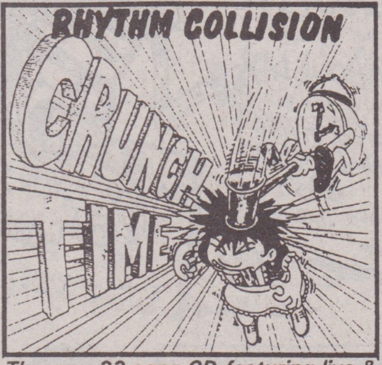

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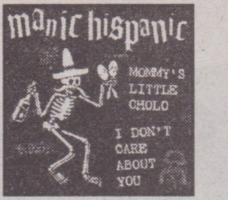

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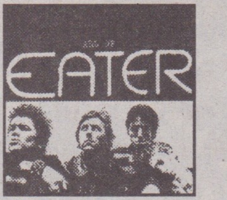

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purgen is one of the younger bands of the moscow punk scene. they play hard, aggressive music along the lines of exploited, discharge, chaos uk, and total chaos, etc. having been around about 5 years, they are part of the second generation of punk bands, somewhat like the birth of us hardcore was in 1981/1982. ruslan, interviewed here, is the singer and guitar player.

interview by max kotchetkov.

RGEN

MRR: TELL ME THE STORY OF YOUR BAND. FROM THE START. THE HISTORY OF MAKING YOUR BAND. WHO PLAYS WHAT, WHEN YOU GOT TOGETHER AND SO ON. YOU'VE BEEN AROUND FOR AWHILE, HAVEN'T YOU?

Ruslan: Why do Russian punk-rockers start playing punk rock in Russia?

MRR: I AM ASKING QUESTIONS HERE! I'M THE INTERVIEWER AND YOU ARE THE INTERVIEWED!

Ruslan: Aha!!!

MRR: GIVE ME ANSWERS TO QUESTIONS LIKE: HOW OLD ARE YOU? ARE THERE ANY OF YOUR ALBUMS OUT ?

R: OK, so let me then tell you the story of all the musicians that played in my band! It all started out in Moscow, in my school years, when there was still no hard core in Russia, but everybody listened to music that was very close to this kind of punk: heavy metal and hard rock. Everyone in-between my bandmates was also into creative things like drawing. And when we all finished school - it was the beginnings of our teenage hood. The age when you don't find answers to a lot of things that are happening in the society and you don't like the society around you.

MRR: SO WHEN DID YOU START PLAYING MUSIC YOURSELF?

R: Somewhere around 1990. I finished drawing school and I wanted to go to some drawing college, but I got all Ds when I graduated, so all I couldn't do anything, but play punk-rock. I was listening to a lot off punk music at that time, so it was a natural choice for me. I did listen to a lot of heavy metal too, but for me this kind of music was way bigger than life, like bad acting, too heroic, it was kind of a delirious gibberish: the music was good and fixatable, but the actual idea in itself and lyrics were pretty bad and shitty. And rock music was too light and romantical for my tastes. I never liked it because of it's stupidity, and I never ever was "pricked" so to say by any of it, either. And I hated this band Kino -a band for girls- with their lyrics like: "Mama's lipstick, my elder sister's boots..." The only way for me was to play punk-rock. At first we banged away at our houses and as a result of that Purgen has two home-recordings. The first one was deliberately undistributed, because a lot of our earlier stuff is unworthy for other people to listen. Besides' that first project had a lot of names: Lenin-The-Self-Prickler, Rubber Tits, Brezhnev Is Alive. After school we all went to this technical school instead of a college, only because of one reason: we could practice their for free. So Purgen practiced there for three years and then someday some exchange students from America came over to this school and the principle asked us to "perform" in front of them. Of course, it was very hard to "perform" under such a name as Lenin-The-Self-Prickler, so we decided to call ourselves with this confusing name: Purgen (Purgen - is a Russian brandname laxative drug-edit.) Kind of a foreign sounding word, almost French. And that's what we told everyone, that "Purgen" was French for "Space flight". Of course, nobody liked it, but they swallowed it. Then we made T-shirts with a Purgen logo on them and from then on it was Purgen. By the way Purgen as a drug was banned after awhile, because the scientists found out that it was toxic and had too many hazardous side effects on people. You might say that Purgen is a reality of the past, it is out of production now.

MRR: WHO WERE THE OTHER MEMBERS OF THE BAND? I UNDERSTAND THAT THE LINE-UP OF YOUR BAND WAS CHANGED A COUPLE OF TIMES.

R: It changed severely. The only original members are I and this guy Chikotillo, who is our bass player. The last time we played together was in March,though. He is busy with his girlfriend. A couple of days ago I went to his wedding party, which means to me that he'll be out of music for some time. Unless he gets divorced! Ha-ha-ha-ha!!!! He is an intelligent, middle-class guy from a good family. His father was a pilot and he spent most of his life traveling. So when I didn't have as a teenager or wouldn't even imagine the existence of certain things like a VCR, for example - he'd already have that. You might say, that he was brought up on western culture with all these magazines and records and tapes and shit. But he is also a kind of a guy who is too intellectual and too intelligent for all this punk scene with it's drugs, alcohol and depressions. You have to always be aware that there are not only musicians, but the the whole crusty-punk scene to this kind of occupation: hard-core. As a punk rocker you have to not only talk to people who vomit on you, but you also can never tell what kind of attitude you'll be getting from them. So Chikotillo doesn't like all this shit, but I can tolerate that, because I'm partially interested in those little hoodlum gatherings, hangouts and punk-dens.

MRR: DO YOU DO DRUGS THERE?

R: I only smoke pot and I feel too disgusted with the other drugs. One of the interesting things about our latest recording " World Outlook Transplantation" is that most of it was written by a person who never took drugs, hardly knows what alcohol is all about and who never slept with a woman. He is clean and his brains are fresh and unspoiled by this whole industry of rock-'n'roll. I am amazed where he gets all this aggression in his brain for what he is doing with music.

MRR: IS HE STRAIGHT-EDGE?

R: You might say so, but there wasn't a term like that then. I was "straight-edge" for some time too and used to hang out with my acquaintances who were bandits and who were into heroin and who had the shakes and who were high. I used sort of to preach to them :"You're gonna fry your brains some day, buddy! Use your brains - think!" But they never listened to me and they all have boring adult lives now: beer and official medical downers and uppers.

MRR: I'VE NOTICED THAT A LOT OF YOUR LYRICS HAVE A CERTAIN MESSAGE...

R: Yes, you might say that Purgen has socio-political lyrics, but we'd never sing about Eltsin or Brezhnev or Zuganov and all these political parties. Most of the lyrics are figurative, we'd rather say that all governments are concentration-camps and that all people live in gulags and death-camps. But that's an old lyric and an old theme for Purgen. What I mean is that you can't do anything about this matter , no matter how much you scream about it. Why should we play with these big politician guys? They have their own games and we have ours. Everybody's playin' the toy the he likes best. I'm not gonna bang my head against the wall and scream:"Help! Stop this madness!" It's not interesting for me any more.

MRR: DO YOU PLAY A LOT OF SHOWS?

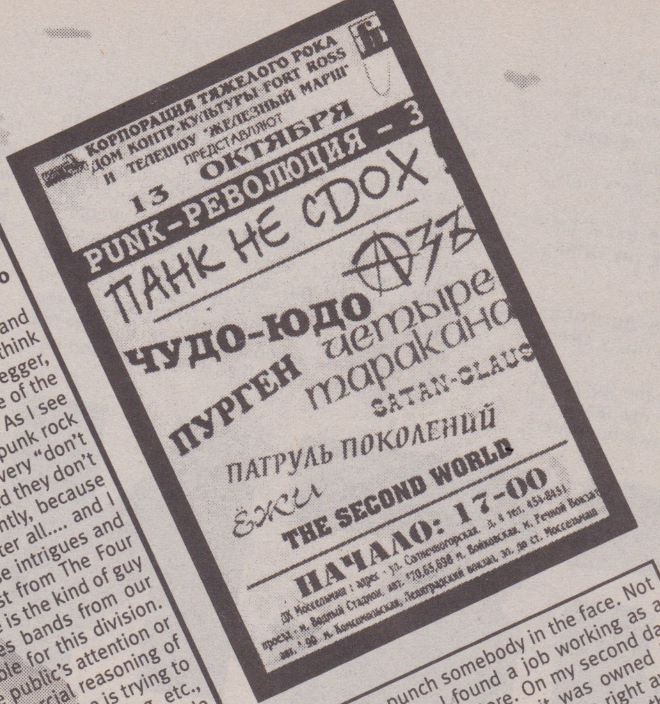
R: In St. Petersburg, Moscow and it's suburbs mostly. It's expensive to travel in Russia these days because of the distances. Though we do play festivals when our trip is paid for, like that show in Volgograd. But I'd say there are more interesting places to go in Russsia these days than before... I'm not talking about the Baltic states who long time ago seceded from the USSR and who have quite a punk-scene there. It started out for them since the Sex Pistols times with the emergence of bands like J.M.K.E. and Kuala. Estonians and Lithuanians. By the way I just got a tape from Lithuania! This band The End Of Capitalism is great! They have it easier and simpler in all of these countries: they don't have fucked-up red-necks and violent skins like we do in Moscow.

MRR:WHAT IS THE SITUATION LIKE IN MOSCOW IN THAT RESPECT?

R: The skins here haven't dug yet themselves , what kind of orientation they are. At one point they may act like nazis and in another situation they would want to be your friends and be all left-wing radical. This whole skinhead movement in former Soviet Union is just starting out and it's been thriving now for only one or two years. It is almost a cult now here. And of course there are a lot of people in it who don't know who they are. The majority of skinheads is comprised of "young scouts" as I call them, really young kids who don't understand anything. The scene in Moscow is comprised may be of only twenty skins who share punk values with our scene.

MRR: ARE THERE SKINHEAD BANDS IN MOSCOW THESE DAYS?

R: No, not really, there was this band at one time



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who called themselves the Russian Ghetto, but they are a fascist band. They sing about Hitler and Jews, I think in a lot of ways they sounded like this old band Crack with their songs about tearing the skin off Jews and padding chairs with it. It's all this stupid nazi teenage maximalism which doesn't have any grounds in this country especially. It's even worse than pacifism. I mean USSR was comprised of fifteen republics and fifteen nationalities, there are diverse big cities here. What kind of fascism can we talk about here?!?

MRR: I've noticed that in past years Moscow punk scene has split into two major scenes. One of them is what you might call a '77, pop-punk, with The Four Cockroaches and Naive leading the way and the other is more aggressive music: hard core and thrash-punk, like Purgen. Do you think it's true?

R: Yeah! I don't know why it happened, but I think it is true. This division in punk-rock started happening in the summer of 1995. Before that there was only a few good punk bands: Naive, Chudo-Yudo, , Sailor's Silence, Mongol Shuudan from Moscow and AU (Automatic Satisfiers from St.Petersberg). But now there are a lot of young Moscow punk bands who want to sound stylistically different. I think it's more British, more foreign and more classic and more "thinking" as if to say, more intellectual and philosophic. Satan-Claus is probably one of the better band out of the ones that I'm talking about. They are just about to record and they like spikes.

MRR: Would you compare these bands to Exploited and Discharge?

R: Yeah, this music is a lot heavier... more like GBH and the Dead Kennedys and Lard . So, right now I think Chudo-Yudo, Purgen, Satan-Claus, Az, Shwarzenegger, Generation Patrol and the Idiots are on one side of the fence against "grunge" and "light" punk rock. As I see it The Four Cockroaches, for example, make punk rock "for girls"as I would say. Very polished and very "don't touch me with your dirty hands" sort of. And they don't like our scene. I treat this matter differently, because there are not that many punk bands after all.... and I don't want to be involved with all these intrigues and bullshit. But this guy Sid (the vocalist from The Four Cockroaches) always stirs shit up. He is the kind of guy who never stops talking and disses bands from our scene. He is the person responsible for this division. May be he is doing this to get the public's attention or may be it's because of some commercial reasoning of his. He has a whole bunch of bands that he is trying to organize around his band: Apple Core, Mad Dog, etc., saying that they play another kind of punk rock. He hates crusties. Let me tell you a story. We had this punk festival that was dedicated to the first edition of a fanzine. So after we finished our set, Sid comes up to us and says: "Hey, are you done, already? I really wanted to see you play!" Zhelezny Marsh (Russian for Iron March-edit. Zhelezny March is a popular local TV program dedicated to heavy metal / punk music) was filming our show. So after the show Sid was interviewed by that program and he started saying:"Well, there are bands at this show who can't even tune their guitars, dirty, crusty punks. I wonder where all these bands come from? " I was totally outraged by that. Or this other time he started saying to our manager/roadie:"Why the fuck do you need Purgen? Why do you wanna hang out with punk rockers? They'll flake on you all the the time! They'll be drunk all the time! They can't play!!!" I guess we do play dirtier punk than all these pop-punk bands and it's not digested by narrow-minded average masses...

MRR: Are you able to get any money for your shows?

R: I don't want to get involved with that at this time, though we are thinking of getting a collective of bands that think alike and starting something. I don't think you would call it an organization, but it's gonna be more like a "commonwealth" of bands. We are even thinking of opening up our own club and a little shop.

MRR: I've noticed that you are getting patronage from this organization called KTR(Corporation Of Heavy Rock)? What kind of collaboration do you have with them?

R: They are planning to release a compilation of hard core bands. This project has been stuck for awhile. But now it seems like they've gotten their shit together. It's going to be released on "Soyuz" label and there are going to be eight or ten hard core/punk bands on this compilation.

MRR: Is it easy to play shows now in Moscow?

R: There are no specialized punk clubs yet, but there is one that I really like, it is called Fort Ross. They stage mostly metal and punk shows. (Their address is ul. Solnechnogorskaya, d.4, tel#454-8451).

MRR: Is KTR still popularizing the swastika?

R: Yes, they are.

MRR: What do you think about it?

R: I think it's all crap, but it's no wonder that national tensions are greatly felt now with the demise of Soviet Union and that war in Chechnya. I sometimes have cravings to punch somebody in the face. Not a long time ago I found a job working as a salesperson at this store. On my second day of work I found out that it was owned by Chechens, by rural Chechens. So right away they started picking on me and saying things like: "Why the fuck do you look this way? Go and wash my car! Go get us some beer!" and so on. They have a different culture, different values. And you should see how they treat their women! So it all ended with a fight, then I asked for my money and left. I mean mostly dark skinned minorities are in this business of trade and they act on the streets of Moscow like bloodthirsty animals, while Russians are melancholic, calm and balanced. It's interesting to see how there are so many of them in cafes, where they just stand around for hours. Sometimes I go and eat there and I always get their comments like: "Why are you dressed like that? Why are you spoiling our meal?" You know, they just talk shit all the time. I understand that they are guests in this city, but why do they tell me where to eat and how to dress in my home country?

MRR: Do all of the bands that you've mentioned sing in Russian?

R: Yes. Who knows English in this country? May be five percent of the population! And then to sing in English for a band would only mean that they are cutting off half of their potential listeners. I think it's especially important to sing in Russian for Russian punk rock bands, because of the message and the idea. Fifty percent of a good punk song is in it's lyrics.

MRR: So does that mean that you are planning to play only in ex-Soviet Union?

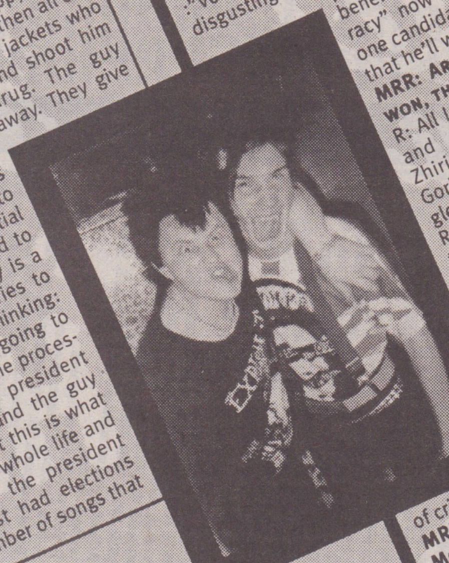
R: I'd say only in Russia and only in big cities where they have similar city problems like we do in Moscow. Industrial problems of urban centers.

MRR: Tell me about your lyrics.

R: OK, the first song on our latest album is about work and it's called "Rabotation-complete degradation" The lyrics in this one go like this : "I don't dream any more about my house and my city. And it's all because I started working at the factory. Now all of my thoughts are gone and the only ones left are the ones that I don't need. Why do I have to work all day? Why do I have to value that paper? It's all a lie!" The next one is called "Punk Euphoria". It is a happy song about punks being bored with politics and hippies' psychodelia:"When there is war - we laugh to the sounds of bombs exploding, because we are tired of this gloomy thing". "Dead President" is a song that is a story about a guy who is walking down the street. He is this small, skinny punk guy- he is happy and he is drinking his beer and enjoying life and then all of a sudden he sees people in black leather jackets who are coming right out of the corner and shoot him through his clothes with some drug. The guy becomes under their control right away. They give him a machine gun and a bag with money and tell him that at this time, at this street there's going to be a procession of a presidential motorcade and he is supposed to kill the president. So the guy is a total zombie, but he still tries to battle the drug and is thinking: "What am I doing? I am going to shoot people now!" So the procession arrives and the president steps out of his car and the guy suddenly realizes that this is what he wanted to do his whole life and starts shooting at the president frantically. We just had elections and I wrote a number of songs that are dedicated to this thing. "Military mongrel" is a song about military slavery when people kill other people on order when they don't have any moral right to do that. When you are supposed to kill children or pregnant women. About how you become submissive in the army and they make you believe that you have some "duty" and "honor".

MRR: What do you think about war in Chechnya?

R: I think it's a nuthouse! None of the people I know understand why Russians started it and who started it ! I think they should've closed the borders right away without any military actions in the very beginning of the conflict. This war is just like Afghanistan and ordinary people have nothing to do with what the government does "in their name". Why should we send our children to fight this war? I have this song "The Industry Of Death" about people who are so insolent and who lost all of their conscience and soul and who make money on other people's grief. Then there is a song called "Why am I not rich?" I wrote it because my wife always bitches at me for being a punk and liking that sort of music. The lyrics go like this:"Why am I not rich? Why am I not making piles of coins with a shovel? Why am I not lucky and the rich eat a lot? Why was I not born fat and happy? Why do I not smell like a new dollar bill?" Basically it's a song about kids born with a silver spoon in their mouths, who are healthy rosy-cheeked brats, but who are dead at birth. Then there is a song called "Nuclear Romance". It's a song about a couple and their modern life:"We are going for a walk in this nuclear plain. We've forgot to put on our environmental suits, but we don't care. The smoke is washing our feet and the gas is tickling our nostrils, we are driving in the plain in a tank truck. Nuclear explosions are illuminating our way!" Then there are songs:"Corpse Dumpsters", "Our society will be saved by a nuclear explosion". Then there is a song called "Dreams of a child". It's about a little kid who is scared by the city that he lives in after getting beaten up by some red-necks. He dreams of becoming a huge monster-robot that will destroy the city or an invisible man who'd smash businessman's Volvos or steal snickers bars from grocery stores. It's sort of a protest, but still he can't do anything because he is small and skinny. Then there is this song called "Don't vote or you'll loose" which is a mockery of Eltsin's campaign of 1996 when he spent about 140 million dollars and mass-media and TV especially, showed only him all the time, not really giving any time to other candidates. All they were saying was :"Vote for Eltsin! It's your future!" What was really disgusting for me was that all Russian butt-licking pop-stars played concerts in Eltsin's benefit. No matter that it's "democracy" now here, we still have only one candidate and everybody knows that he'll win.



MRR: Are you happy that Eltsin won, though?

R: All I know that they are old farts and they look like Brezhnev. Zhirinovsky, Lebed, Zuganov, Gorbachev, Eltsin - there isn't a single person that I'd wanna vote for. Russians are way too drunk all the time and they always had "hemmorohids"with their politicians in one form or another. This society was never stable. And I think this "hemmorohids" in incurable. It's better now in materialistic way, because people are not humiliated by not being able to buy toilet paper. You can buy food, they don't arrest you for your looks. But there's a lot of criminal activity.

MRR: Is it easy to record for punk bands in Moscow?

R: Well, you see people are afraid of it and I don't want to spend my own money on that. I don't want to work at a factory for a year and than spend all of my money on a demo-tape. I'd rather make a shitty recording and distribute it myself. But I don't want to sound like Civil Defense, for example, where you'd have newspaper logos for lyrics and no music. I mean, you listen to them and it sounds like somebody is reading a political magazine to you.

MRR: What is happening commercially to this band these days?

R: They've gotten huge now and the funny thing is that they've joined the communist party of Russia and call themselves Bolsheviks. It's so ironic: they've been against communism for such a long time, but now they are communists themselves. Ha-ha-ha-ha!!!

MRR: Tell me your address in case someone will be interested in getting in touch with you.

R: OK, it is : Ruslan Purgen , Zeleny prospect, dom 26, kv.351., Moscow, Russia. Punk bands throughout the world! Come to Moscow and I'll help you put on a show! Write me letters! Send me tapes and I'll send you tapes of Russian punk bands! I also put out a fanzine, so send stuff!

A couple of years ago, in the heat of a Texas summer, three girls joined together in the name of rock to create a band called the Speed Queens. They wanted to tour, they wanted to play loud, fast and hard, and they weren't gonna take no for an answer.

So far, they've succeeded, completing their first U.S. tour in October, and getting their music to the masses on a single (released in January) and CD (released in February) both on the Long Beach, California label Sympathy for the Record Industry, and both produced by punk godfather Tim Kerr (Big Boys, Jack O'Fire, Lord High Fixers).

On a cold January night, two out of three Queens (Debby, guitar and vocals, and Aynjul, bass and vocals) sat down with the members of Yuckmouth in an Austin, Texas bar to talk trash on a wide variety of subjects, including hookers, Waffle House waitresses, drunk soundmen and sassy drag queens.

MRR: HOW LONG WERE Y'ALL OUT ON THE ROAD?

Debby and Aynjul: Five wonderful weeks...

A: We had maybe six days off the whole time.

D: We booked the whole thing ourselves...we ended up with a $400 phone bill

A: It was a lot of work.

MRR: I REMEMBER TALKING TO AYNJUL WHEN YOU GUYS FIRST GOT BACK AND SHE SAID SHE WAS READY TO GO RIGHT BACK OUT ON THE ROAD...

D: Aynjul is the touring maniac. She used to help book tours for Plaid Retina (her husband, Travis, played bass for P.R.) and we were determined to do it, even though we had no money.

A: Yeah, being stuck in one place for too long...

D: A week... A: Makes me restless.

MRR: WILL YOU TOUR AGAIN TO SUPPORT YOUR CD?

A: Yeah, another long one, probably the same route, Midwest, East Coast. Then after that, the West Coast.

MRR: WHAT WAS TOURING LIKE?

D: Most nights we made about $25 to $50... A: Some nights we made nothing.

D: So it was like, gas, one meal...

A: Elvis ash trays, bumper stickers...

D: and postcards. We were as touristy as it was possible to be when you're broke and in a hurry. We saw D.C. from the van window...we got out of there fast after the dude at the Black Cat screwed us over. He wouldn't let us play.

A: Even though we started unloading anyway, pretending we were gonna play..

D: It didn't work. He let the band of a club employee play Instead.

A: We went to Niagara Falls when we played in Buffalo...

D: Took the New York City trek...in one day we went to Brooklyn, Staten Island, Chinatown, Little Italy, rode the subway, hung out with the Hasidics...

A: Went to this drag queen cabaret thing called...

D: Bar Dot.

A: The guys we were staying with knew a bunch of drag queens, Cheri Devine...

D: and Joey Arias, who was singing at Bar Dot, and called us hookers from Texas, which we loved

A: We call each other hookers.

D: And we also have our photo hanging up in this hillbilly gift shop called "Ozarkland" next to a bunch of country and western bands photos.

A: And in a pizza place in Rhode Island...

D: Next to a bunch of rappers and boxers photos. That was the worst show, Rhode Island.

A: The soundman was drunk, so drunk he smelled, and he refused, or couldn't figure out how to put bass in the monitor.

D: We had to get money from the bartenders tips that night to to make it to New York.

A: It was kind of exciting, though, like you have $10 left, you're far from home...

MRR: IT'S LIKE, HEAD TO TACO BELL.

D: Oh, that reminds me, Aynjul, tell the Waffle House story.

A: We were eating at this Waffle House in North Carolina and the waitress saw us come in and she came over to us, like, "You girls look like you were in that movie, you know, the one with the girls who travel around and play music..."

D: Satisfaction with Justine Bateman. I saw that movie.

A: And she was this total little southern girl, and she served us... and I asked if they had any extra name tags, and she said she'd give me hers, but I didn't want to get her in trouble, and she's like, "Meet me in the bathroom in 10 minutes!" And she gave it to me (it says Darlene") and I wore it for the rest of the tour.

MRR: DID YOU GUYS HAVE A GOOD RECEPTION WHEREVER YOU WENT?

D: Yeah, even if there were five people, two people there (laughs) they loved us.

A: That's what kept us going... all the cool people, people who let us stay on their floors, made us food...

D: That and selling t-shirts kept us alive.

MRR: DID PEOPLE IN OTHER TOWNS SEEM TO SUPPORT THEIR MUSIC MORE THAN HERE IN AUSTIN?

D: In some towns, there seemed to be no one coming out...

A: Punk rock, it seemed like the whole scene was dwindling down...it's really hard to find people who are putting on shows...

D: Yeah, I don't think there is one person in the entire state of Iowa putting on punk shows, or if there is, I couldn't find them...

A: And everywhere we went punk record stores were closing, clubs were shutting down...

D: The Daily Grind in Kansas City, an all-ages place, closed a week before we got there, a punk record store in Milwaukee was closing the week we were there, a record store in K.C. was going out of business...really, really sad and depressing. Mysterious and sad. Maybe things are just getting small again, dying back before they build up again or something, I don't know.

MRR: DID YOU PLAY MOSTLY BARS OR ALL AGES SHOWS?

A: We did both, we like to do both.

D: In Oklahoma City, we played at a community center...

A: In Milwaukee we played a great basement show...

D: We played some parties, like one in Warrensburg, Missouri, at this guys house, the only place we ever played with a burning fireplace...it was crazy, the kids were all "Play the whole set again!" because we ran out of songs to play.

A: We like playing bars, too, like Memory Lane in Baltimore, we played with Buzzoven, and this place in Buffalo, the Continental...

D: In Atlanta at Dotties with a rockabilly band...

A: Fred Nash.

D: With the cordless guitar player who ran around the bar playing!

MRR: WHERE WERE YOU BEST RECEIVED?

D: South Carolina..small towns...

A: Buffalo, Milwaukee...

D: Madison, Wisconsin, where I grew up. The best place.

MRR: ANY REALLY BAD ONES?

A: Rhode Island, and Connecticut...

D: Where we got stuff stolen, and where we got $5 from the club owner for dinner.

A: But we did meet this nice guy who made all of his friends buy shirts, and then tried to rip a parking meter out of the ground to get us the change.

D: I remember walking up and down the street in New Haven, going into restaurants and begging for food. All I got was a cookie and a drink from Subway. Jennie (the drummer) and Aynjul were eating at Burger King, they didn't want to go begging.

MRR: HOW WAS IT RECORDING WITH TIM KERR?

D: The best.

A: He really pushed us vocally, he would let us play through a song and then make suggestions. But he wasn't pushy about it.

D: I think that's what a lot of producers do, but you just don't realize it when you listen to a record.

A: Also, the stuff he would say, he would make suggestions that if we made them, we would have gotten mad at each other for making them, but because it was someone outside the band...he would bring up points that maybe one of us had thought of but didn't want to say it because the other person would get pissed off. We're a lot better at saying stuff like this to each other now.

MRR: WHAT BAND WOULD YOU EMULATE PHILOSOPHICALLY?

A: Jesus Lizard.

D: I think No Means No and the Beastie Boys because they take all these risks, do whatever they want, without worrying whether they look dumb or not. Also NoFX. Good sense of humor, have gotten tons better over the years, have worked hard and toured constantly.

A: We both love the Beastie Boys and No Means No.

MRR: WHAT DO YOU THINK ABOUT THE AUSTIN SCENE?

A: When I first moved here (from California) I thought everyone was united that played music, but now I see that everyone's really more competitive than I thought, it seems like everyone has their guard up all the time and the guard is coolness. Like the cool contest, like "lets go to Emos (Austin club) and drink beer..." and if your friends aren't going to check out a band, you won't go either.

MRR: ONE OF MY FAVORITE SONGS OF YOURS IS 'STREET FREAK,' WHAT'S THAT ABOUT? (they laugh hysterically for a minute)

D: Well, I used to live in Brooklyn, and in Brooklyn, guys are real verbal, like you can't take two steps without some guy making a noise or a comment...it doesn't make me mad, but annoyed and amused more than anything... it used to be called "girl gang versus the street freak," like a comic book.

A: We have these two friends, they thought that song was about homeless people. They work where I used to and they always come to our shows and yell "Speed Queens!" He told me a man asked him for change and he called him "Street Freak!" I told him I felt sorry for those people, and that's not what the song was about.

MRR: WHAT'S 'MOTORMOUTH' (the song on the 7 inch) ABOUT?

D: That's about girls being jealous of each other, of being competitive instead of supportive, how we're basically trained by our mothers and the world behave that way, and that keeps us down. And we've even had to struggle some of this in the band.

A: But we are beating it.

D. Beating it with a big old hammer.

MRR: WHAT ARE THE FUTURE GOALS FOR THE SPEED QUEENS?

A: To travel and play music.

D: To write 12 new songs for a new record, to go to the next level of music... more complicated, more singing together, pushing ourselves... to get someone else to help us book the next tour so we don't have a nervous breakdown. We've written four new ones already. I think one of the new ones sounds like Vice Squad, and another sounds like Sepultura.

A and D: We want to go to Europe!!!

MRR: ONE THING I ALWAYS LIKED ABOUT THE SPEED QUEENS ARE THE INTERACTIVE, BACK AND FORTH VOCALS.

A: We think it's more interesting to hear two or more voices instead of one dominant voice. And to hear two voices together.

D: And it's more fun, too. Everyone has a voice, everyone should use it.

MRR: WHAT KIND OF HELP HAS SYMPATHY GIVEN YOU?

D: Great distribution, paying for studio time to record.

A: 50 free copies of whatever we put out.

D: If it wasn't for Long Gone John, we wouldn't have a record out, maybe a tape, but probably not a CD. He gave us a chance, he's great.

MRR: WHAT DO YOU LIKE BEST, PLAYING LIVE OR RECORDING?

A: Live, for me, is the best thing.

D: Live is crazy. Nervous, adrenalized. Action packed.

MRR: HOW WAS IT TO BOOK THE TOUR YOURSELVES?

A: We don't want to do it again

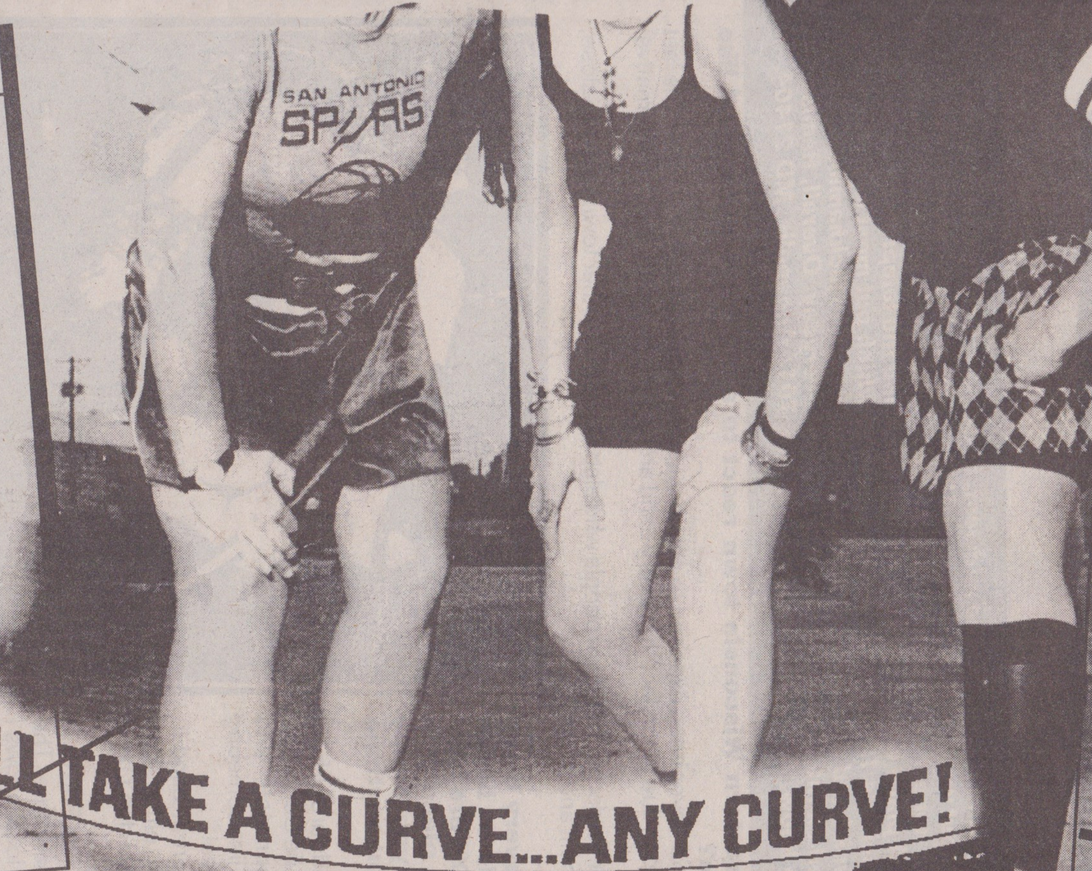
D: If we can help it.

D: One time, we booked two shows on the same night.

A: It turned out okay, though. But having to call ahead and confirm shows when your're on the road, spending money on phone cards, keeping track of

The SPEED QUEENS

THEY'LL TAKE A CURVE...ANY CURVE!



all that, was pretty stressful. The hardest thing is if you're in the band and you're booking the shows, it's like, "hi, I'm in the Speed Queens, and I'm booking the show," they don't take you seriously... also, being a girl and trying to do this, people try to take advantage of you. The guy at Seventh Street Entry in Minneapolis, we confirmed it a month before, we got there and called him and he said "You're not on the bill!" And we spent all day getting back on it.

D: The other bands gave us part of their money.

A: It ended up being a great show, though.

D: It's weird, it seems like the scene is becoming more fragmented and less supportive in some ways, but in other ways, like those bands, who weren't even typically 'punk' bands, were so cool to us, shows how it's all changing. Nothing is obvious anymore. Maybe that's better.

A: A lot of bands we met on the road were dropping out of their tours, going home... it was a rough time for bands, it seemed like.

MRR: WHAT'S IT LIKE SPENDING EVERY DAY FOR FIVE WEEKS WITH THE SAME PEOPLE?

A: Not only do you learn about the other people but you learn about yourself, you realize how much you can tolerate, and the things you do to bug other people...stuff happens, we have fights, or talks or whatever... but it always worked out.

Debby and I are way different from each other.

D: But it's like, for ten years you dream of doing this, reading MRR and Flipside and going to shows and dreaming of it... and that pulls you through the shitty parts... that you're finally, actually doing what you always wanted to do. And it ain't like a Henry Rollins tour diary, either... it's like a different dimension, outer space.

A: And when you really sit back and think about it, how many people get to travel all over the country and see as many places and meet as many people as we get to on tour? People like our parents age don't understand it, they say, "You're not making enough money to pay rent and bills?" It's like, "No, but I'm making enough for gas and dinner tonight." My dad said I'm never going to get to New York, to see Niagara Falls, and I got to!

D: Whenever it got bad, Aynjul would always say, "Well, at least I'm not serving pancakes right now." And she was right!!

Watch out for the Speed Queens on their Spring/Summer tour! Write to the Speed Queens at: P.O. Box 4242, Austin, TX, 78765. For information on ordering the Speed Queens music, write: Sympathy for the Record Industry, 4450 California Place #303, Long Beach, CA 90807.

The girls who drive faster,
Rock harder and swing higher
than anyone else
on earth!

REMISSION

Politically-inspired hardcore punk is where it's at. And if it's from the midwest, better yet. Seeing bands thrive without the luxuries found on the coasts is a real treat. Without world renownded record labels, recording studios or concert halls to distract them, midwest HC comes out raw and honest...much more than most. Remission is from Manitowoc, WI, a pretty small town not too far south of Green Bay. A place where the accents are thick and the tempretatures are fucking brutal. I was lucky enough to get a copy of Remission's 12" from Beer City Records, which put most everything else in the review to shame. A fast and loud hardcore punk band with twin-vocalists that came out like jackhammers. The lyrics were miserable and hopeless, yet still maintained an intelligence that you don't find everyday. Overall, Remission is a pretty interesting band and are worth getting to know. Alex, Dwgsht Zine/ PO Box 701/ Annapolis, MD 21404.

MRR: How does a relatively small north-eastern Wisconsin town react to a hardcore punk band like Remission? What are your local shows like?

LP: Well, in Green Bay it seems that a lot of kids have never been exposed to any music remotely hardcore, but within the last year or so people have shown more interest in punk rock due to the fact that every band around the Bay Area is either alternative, pop rock or just plain sucks.

Eric: Manitowoc has a small but enthusiastic scene for hardcore. There are people who also come from other towns that are close. The last show we played in Manitowoc was a food benefit and it was one of the best shows we've played.

MRR: It has always struck me as odd that every time I flip though a fanzine about 40% of the ads or bands featured are from California and another 40% are from New York. Do you ever wish you lived in a place with a more dominant hardcore scene or are you happy where you're at? Does Manitowoc offer you anything that bigger cities could not?

LP: The midwest is the best. Some of the greatest bands are all from around the Great Lakes. Like Fang, Necros, 10-96, Life Sentence, S.U.M., Wisconcentration Camp, Negative Approach, and Crucifucks to name a few. As far as living in New York, like someone once said, "New York's allright if you like saxophones!"

Eric: I'm happy in the midwest. There are a lot of great band in Minneapolis and Chicago. We're not so far from either city. Manitowoc has all sorts of bands play at one show. We don't have separate clicks because there's not enough people.

Randy: Right about now I'm pretty happy with Manitowoc. But, I can see myself living in a more punk orientated city in the future. The cool thing about Manitowoc though is when we play local shows I don't feel like I'm trying to convert the already converted like in bigger cities. I feel like some people are looking at Remission's ideas and trying to find more information about the things we express.

MRR: I know most or maybe even all of you have been in several different bands. How did Remission form and come to be?

Eric: It all started after Default went on tour. When we got back Gabe and Josh moved to Minneapolis. I backed out and decided to stay here. I talked to Randy and Brad about starting another band. Tom moved back from LaCross and moved in with Brad. He said he'd play bass. We put out a demo about two months later. After the demo we asked LP to play guitar.

MRR: On your 12" record you pointed out the fact that the record was recorded mastered and pressed in analog format. Why was that important to you?

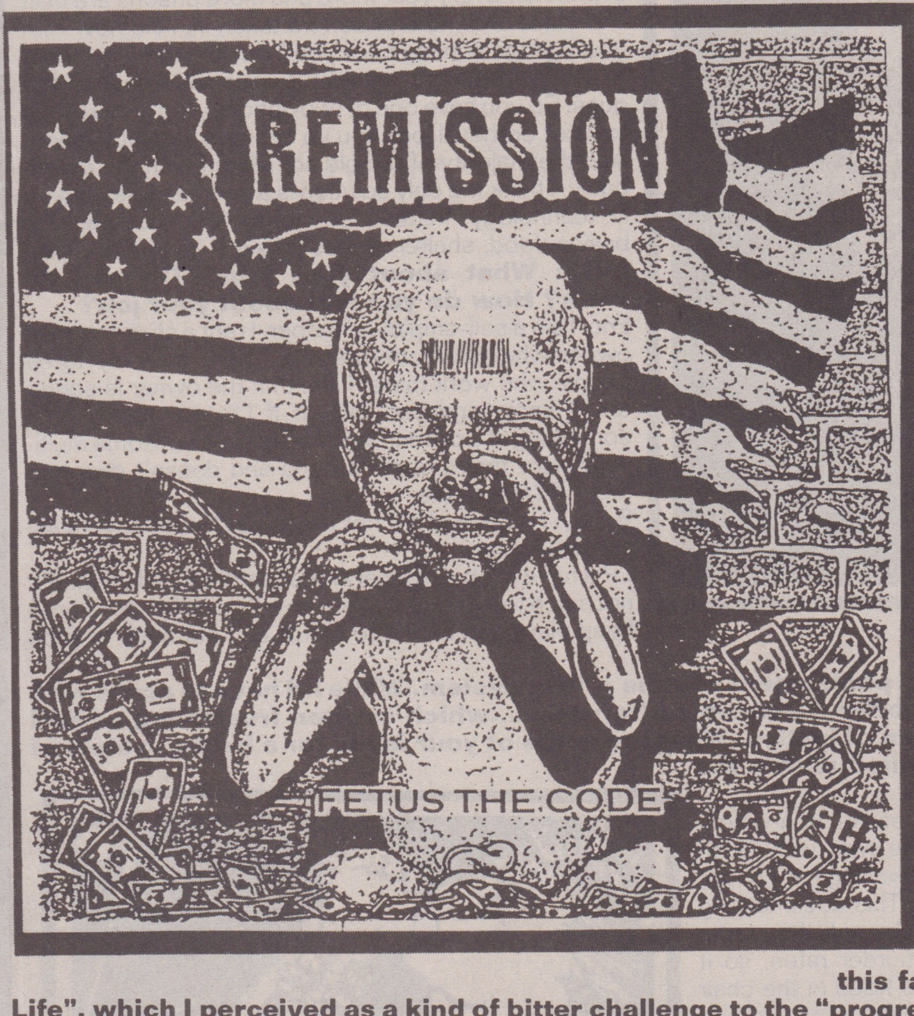
Brad: For me analog is important because it works, you don't need to improve on it. Plus digital is not a full sound wave, it is a digital wave. Digital is ones and zeros, nothing you experience in your non-music listening day. Analog has been around quite some time and works fine for me. We don't need CD's and CD players or digital tapes and what not. We don't need to buy into the corporate way of plastic, digital, mass produced shit.

SOON THEY WILL SCAN

MRR: I know Eric runs a small label as well as being in Remission. What are some other projects you all are involved in? Are there any organizations you're active in?

Eric: Besides my label, Power Ground, I play in three other bands: The Droids, 4th Class and am starting a new band called Maneurysm. I don't involve myself with any organization. Brad and I put a collect food for the poor concert on and I took the food to Peter's Pantry. We will probably do another real soon.

Randy: I am in another band called the Detox Kids.



MRR: You play some real hard-driving punkrock with two very pissed off sounding vocalists. And your lyrics give off a strong sense of despair... definitely nothing optimistic. Yet you still maintain strong ideologies and offer alot through your lyrics. But do you think this kind of negativity ever pushes people away from your music? What are some personal economic and political experiences that has led to this outlook and ideology?

Eric: Well if the negativity drives people away I understand. On our new releases Randy is going to write more positive lyrics. As for how I became so negative it's usually because not more than 2 weeks ago the police tried to arrest me because they told me I was on drugs. I personally don't drink or use drugs. After they cuffed me they went through all my pockets and called my ID in. When the cops were told that I was 25 they said my ID was fake. The cops were assholes. This is just the tip of the iceburg on things that have to stop. Who polices the police? Who governs the government? Too many people in power are corrupt. It's as simple as that.

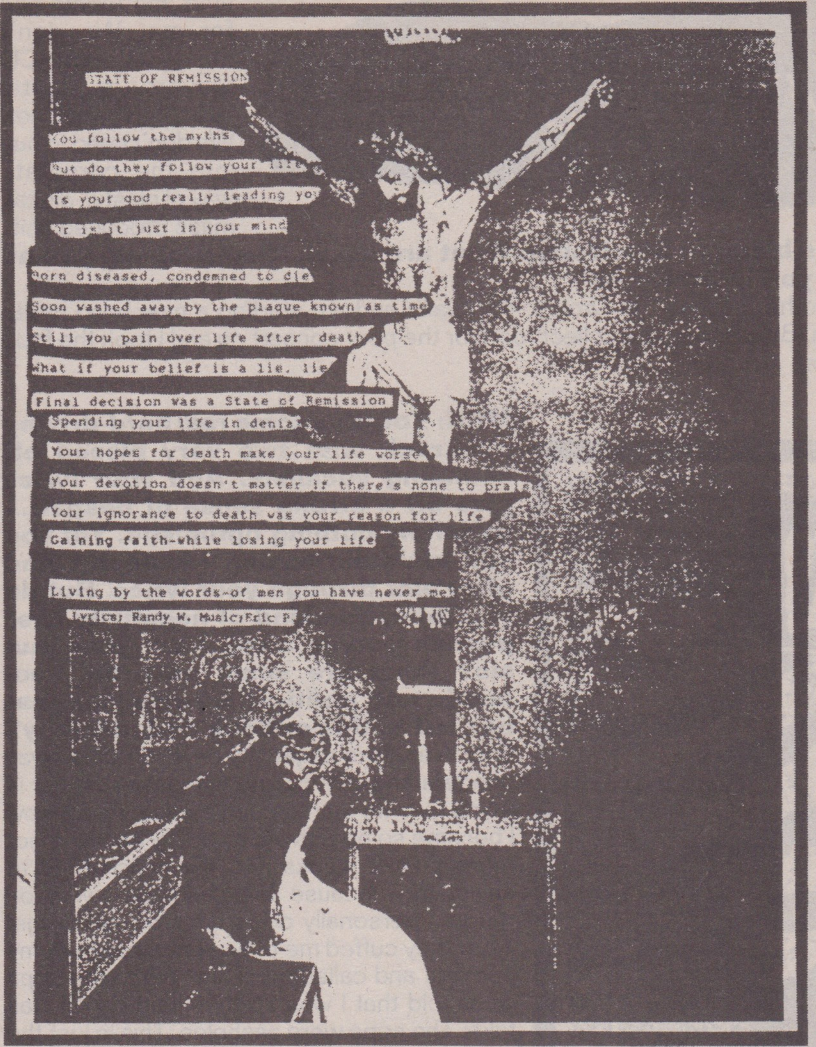
Randy: I think the negativity does get a little depressing. It's weird because for the most part I'm a pretty positive person, that's why in the future I do plan to write some positive related songs. I don't want people to think I'm balls out pissed off all the time and never have anything good to say because it's not true.

MRR: On to some of your lyrics. "Curiosity was never meant to be taken this far." This is a line from your song "Lost Life", which I perceived as a kind of bitter challenge to the "progress" of science and industry. Lyrics like "inventions will soon work against him" and "poor opportunities fade as the rich survive" just reek of hopelessness. When you play this song and sing these lyrics what are some of the things you're thinking about? What specifically inspired this song?

Randy: The song was inspired pretty much by simple thought and putting two and two together. Like, seeing homeless people on the streets with nothing to eat, no place at all in the system they can go because science and industry are replacing human beings everyday with machines. They can't go and hunt food because they'll be arrested or fined. They can't grow food because they have no land. They're forced to live on waste while some rich guy eats a seven course meal. Pretty much technology is playing God by saving the rich and replacing the poor.

MRR: The song "suffo-culture", while it talks about the silencing of critics by way of prisons and other forms of brutal-

THE VALUE OF LIFE



STATE OF REMISSION

You follow the myths
But do they follow your lif
Is your god really leading yo
Or is it just in your mind

Born diseased, condemned to die
Soon washed away by the plague known as time
Still you pain over life after death
What if your belief is a lie, lie
Final decision was a State of Remission
Spending your life in denia
Your hopes for death make your life worse
Your devotion doesn't matter if there's none to prai
Your ignorance to death was your reason for life
Gaining faith-while losing your life

Living by the words-of men you have never me
Lyrics; Randy W. Music;Eric P.

ity, oddly enough made me think of my job; especially the line "adapt to emotionless productive ways..." As I am a fairly new hire at a rather large company, I've had to endure long sessions of deprogramming in their attempt to conform me to their ideals. And it's true, I have to trade my creativity and my emotions in order to remain employed. As well you know, this is commonplace in most jobs. First, tell about some of the thoughts behind the lyrics. Then, what do you think are some alternatives to these kinds of jobs, if any at all?

Randy: The thoughts behind the lyrics are pretty much instead of looking for solutions, the government looks at prisons. Every year more and more prisons are built and more and more prisoners taken in. And now with chain gangs coming back you'll be able to be an asset to the government, even if it does take guards and guns. So you have one of two options: find motivations to work or they'll lock you up and give you motivation. And the majority of people are allright with this? Seriously, I think the only solution is a serious de-evolution in technology. Instead of money let's get back to basics, food, shelter, opens jobs it's good. Tribalism.

MRR: What about your jobs? Do you all work? How do you feel about your job?

Eric: I am a self-employed barber. I rent a chair from the owner who works beside me. There are only three people who work there. I like that the owner is someone I know and can talk to if I'm not happy with something at work and vice versa. He's not some multi-millionaire that's never around and doesn't give two fucks if I live or die.

Randy: I work and it's not really that limited. Everyday something new.

LP: I have a job at a local skateboard/record shop. It's not much to live by, but it works out good because I can keep playing in hardcore bands and not have to suck the corporate dick.

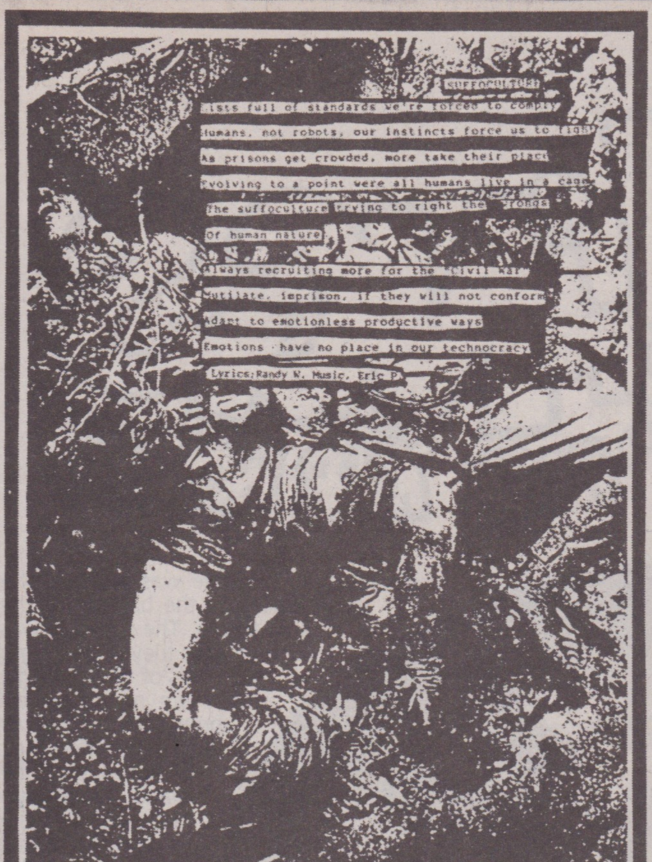
MRR: Some of your songs criticize capital punishment and the prison system. While I'd have to agree with this sentiment, I must admit that I can't offer a plausible alternative...which is often frustrating when I express my disdain for the existing system of justice. What are some of your ideas for a better system of "justice" and do you think it can be applied within the current state of affairs?

Eric: I think that they should reduce the penalties for non-violent crimes. I also think sting operations should be done away with. Such as driving a nice car into a poor neighborhood and waiting for it to get stolen or have an officer dress up as a prostitute. This does nothing more than create criminals. As far as capital punishment, the states with capital punishment also have the highest murder rates, so it deters nothing. And if just one innocent person is killed in the chair that's one too many. Due to the fact that McDonalds gets hundreds of thousands of dollars from the fed. government to promote Chicken McNuggets in Indonesia and a mother struggling to make ends meet on social welfare is the only one Congress ever mentions when they talk about cutting fed. welfare. Desperate people ends up doing criminal acts to survive.

Randy: It is a bit frustrating and at this point I can't offer a solution for this system. I just don't think this system's working. I just found it hard to take in people who are products of the system also die or are imprisoned by the same system.

MRR: Are there any books or authors that have been instrumental in your ideological development? What kind of things do you like to read?

Eric: Personally, I have learning disabilities when it comes to reading. Most of my opinions come from everyday experiences. The only things I read are lyrics and zines. I can read, it's just very difficult.



SUFFOCULTURE

Lists full of standards we're forced to comply

Humans, not robots, our instincts force us to fight

As prisons get crowded, more take their place

Evolving to a point were all humans live in a cage

The suffoculture trying to right the wrongs

Of human nature

Always recruiting more for the "Civil War"

Mutilate, imprison, if they will not conform

Adapt to emotionless productive ways

Emotions have no place in our technocracy

Lyrics:Randy W. Music, Eric P.

Randy: I read zines every now and then but I mostly just listen and debate with people for information.

MRR: What about lyricists or musicians? Are there any bands that have influenced your take on the world?

LP: The most inspiring band ever for me is Battalion of Saints, others include Dr. Know, RKL and some newer bands like Drop Dead and Jimi Christ.

Eric: Musically, I would have to say Econochrist, Animal Farm, C.O.C., and State of Fear. But mostly Gabe and Josh when we played in Default. They're both great guitar players and very inspiring. I'm not really lyrically inspired by anyone. I just either agree or disagree with their songs. My lyrics are mostly from personal experiences or political injustices I'm informed of.

Randy: Of course, Chaos UK, Doom, Destroy, Aus Rotten, Good ol' Jim Jones Party Mix.

MRR: Being involved in punk rock for the better part of my life, I've always gotten a little pissed at the average punk kid who just doesn't give a fuck about song lyrics or the ideas being expressed in songs or through fanzines or through other outlets. Do you ever feel that you're just screaming to empty heads who don't give a shit about what you're talking about? Do you think you relate well to your audience?

Eric: At first I thought so, but after we had our 7" and 12" come out, there are many people singing along when we play. So I think the ones who care get the message.

Randy: Sometimes I get pissed at the fuck you, Anti-PC, too punk for your britches type people but if I thought we were screaming into ignorant, empty heads I probably would've just screamed a little louder. But, yeah I think for the most part I relate to our audience.

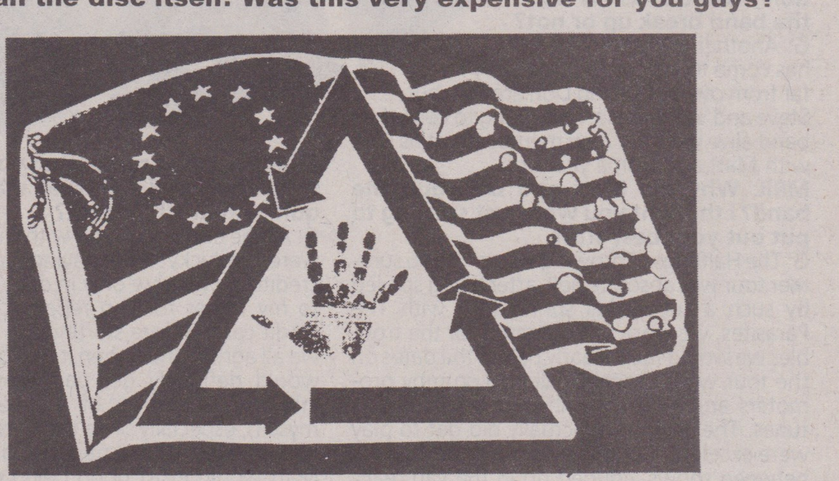
MRR: As a band, what does Remission stand for?

Eric: Well, the name Remission has to do with the fact that everyone will eventually physically die. We are all on a timeline and only have so long to get done what we want.

MRR: You use a variation of the 'recycle' logo as your own logo. As I didn't find much environmentalism expressed in your lyrics I'm curious as to why you chose this symbol?

Eric: It's more about how people recycle idealism's. Parents who are misinformed, misinform their children. Most misinformed people fear change. The truth is not always something people want to hear but it must be said.

MRR: In your record on Beer City you included not only a two color cover, but a full size booklet and a small poster which I thought was really great to see. There aren't too many bands out there who take the extra time, energy and money to include more than the disc itself. Was this very expensive for you guys?



Eric: We only paid for the layouts, Beer City paid for everything else. So it didn't cost us hardly anything, but it took alot of time and work.

MRR: How big a part of your life is Remission? If you weren't in Remission what would you be doing with the extra time?

Eric: Remission is a fairly big part of my life. It has to do with being friends. I like putting ideals to music. If I didn't play in Remission I would just play in my other bands a little more or put more time into my record label Power Ground.

MRR: What's the future look like for you guys? Any plans? New records or tours?

Eric: Well, we are working on three 7"s right now. One on Spiral Objective out of Australia. One on Denied A Custom from Japan. The 3rd one is Dead Beat Records out of LA We'll be on tour in the spring.

MRR: Anything else in closing? Something that I haven't asked that you think people should know about? Thoughts, plugs, postage-paid prices?

Eric: You can get our 7" for $3 ppd to us or our 12" for $6 ppd from us or Beer City. Our address is 1309 S. 21 Street / Manitowoc, WI. / 54220.

"OUR DAYS ARE NUMBERED"

WE'RE THE HALFLINGS AND WE'RE GONNA ROCK YOUR WORLD!

The Halflings are a greeser/punk rock band that hail from Philadelphia, Pennsylvania. They were formed in 1994 by George (a.k.a. Flux) After several records and line up changes, rumors have it that The Halflings are no more. I was curious to find out if this was true or just gossup. The following is an interview with George of The Halflings that was conducted through a couple of letters via mail. Brian Pierce

MRR: The main question I want to ask is did the band break up or not?

G: Another chapter in the book has come to a close, but the story is far from over. Matt and Don are out, but Steve and Vince are in. I am going to keep the band alive with the new members just as I did with Matt and Don a year ago.

MRR: Why did Matt and Don quit the band? I thought you were just starting to put out your best stuff.

G: The Halflings "Throwing Goats" 1996 summer tour was absolute hell. after being spoiled by such a successfull spring tour with The Parasites, we were not prepared for the troubles we would face. Nearly half of the dates on the tour were canceled, due to crumby promoters and/or any number of other misfortunes. The shows we actually did get to play were excelent, but the long periods of time in between shows, couped up in the van really ate at us all. I know for a fact that when I get bored, I start to get really annoying. I was probably way past annoying! Donnie finely cracked while we were in Starkville, Ms after a misunderstanding and announced that he would finish the tour, but as soon as we were home, he would be leaving the band. This only added to the tension that we were already experiencing. We decided to cancel the last couple of shows and come home early due to the hurricane around the last towns on the tour, and on September 5, 1996 before the last show in Richmond, Va at the Biograph, Matt announced that he too would be leaving.

MRR: There is a rumor that you stole $500. from the band and that was why they quit. Any truth to that?

G: At the end of our tour with the Parasites we were very lucky! After paying back most of our creditors, we were only in debt around $100. to my father for van repairs charged to his credit card. Before starting the summer tour, we all agreed thet when it was over, my father would definitely get paid back before the individual members of the band (including myself), especially since this was a running tab from the last tour. Anticipating that Don and Matt would insist upon being paid back (for what they each personally invested into the band) before the record labels we owed, I secured all of the money we had with us, totaling only $456.00 into money orders and mailed them home. The intention was not to keep it for myself but to insure that the record labels and our other creditors would recieve payment before we take what's owed to us. When we finely arrived at their house to unload their stuff and drop them off, as anticipated Don insisted on the full payment of himself, his brother Matt, his father, and his record label, Switchblade Records. All of this totaling $126.10 over what we actually had. The original plan, I believe was to leave the responsibility of the balance of the debts to me. The thinking was that since they're no longer members of the Halflings, they are no longer responsible for any debts acquired during their membership of the band. It was really late and we were extremely tired when all of this took place. I'm sure neither of us were level headed enough to think productively and work things out in a civil manner. I told him what I had done with the money, and why. He didn't like the idea so he punched me in the face and comfiscated my bass amplifier, and bass guitar as collateral for the money The Halflings owed them. After about a week of thinking thing out, I decided to pay Don, Matt, and Switchblade Records in full. The remainder of the money would go to pay off a portion of our debt to their father. After they were paid back, each of us would then be responsible for one third of the remaining debts. We all met one day at their home to resolve the problem, and I offered my proposal. We all agreed that it was a fair split of responsibility and we each signed a contract that binded us to those responsibilities. Each of our fathers were also present, and both signed the contract as witnesses. Don requested, after I had mailed a copy of the contract to a few people who heard the "George is a thief" story, not to release it to anyone else because it is a private contract between the three of us and is nobody elses' business. All consigned records not sold on tour have been returned to the labels that loaned them to us. This was done so that The Halflings and I have nothing more than what they have. The Halflings record sales would not pay my debts while Matt and Don bust their butts to pay off theirs'. It was just the three of us individually. So you see, I did not steal any money, and no that is not why they quit either.

MRR: So is that all taken care of?

G: I have successfully paid my third of the

acquired debts, and I believe that they are also taking care of theirs'.

MRR: After all of this taking place, do you think you will ever be friends with them again?

G: I don't think the three of us will ever be as close as we once were, but we are on a lot friendlier terms now.

MRR: You mentioned new members?

G:: Steve is the new bass player, and Vince is the new drummer. I'm playing guitar again. We've only had a couple of practices in Steves' garage so far, but they both rule. Hopefully we'll be doing shows again sometime in early '97.

MRR: Do you know what Matt and Don are doing now that they aren't in The Halflings anymore?

G: Don has formed a new band called The Rumblers. I hear they are in the vein of Social Distortion, but I haven't heard them for myself yet. I can't wait to see them. He also has a pretty cool column in Aunt Franne Zine. Matt has moved to Nashville, Tn and is now drumming for the Teen Idols. I still haven't heard them with him drumming, but they were even great with a drummer with half the skill as he has, so I'm looking forward to seeing them too.

MRR: Onto different subject matter. When is that Dion & the Belmonts tribute 12" coming out?

G: Sorry to say but that hasn't even been recorded yet. If Coolidge still wants to do it whenever the new members are ready I'm still up to it, but it's really up to Coolidge.

MRR: What about "Oi! Oi ! We Fuck Boys!" is that going to be released on anything?

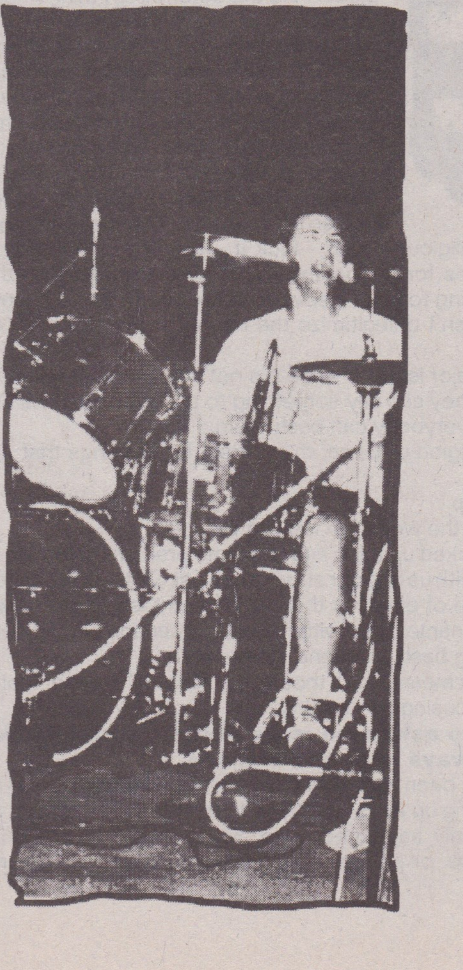
G: That song has been recorded and is going to be on a compilation called "Stop Homophobia!" Vol. 2 on Turkey Bastor Records. I'm not exactly sure when this will be released but for more information on that you can write to Turkey Bastor at: P.O. Box 222059 Dallas, Tx 75222-2059

MRR: How did you get hooked up with Joe King and get picked for that Lookout compilation?

G: Don and Matt met him at a Queers show and became friends with him then, but Joe retracted us from that compilation. As I was told, he thinks we sound too much like Screeching Weasel and doesn't want anything like that on his comp. I think it has more to do with a stupid reference to Kim from the Muffs in one of our tunes. We were all pretty upset about that, but I'm actually sorta glad because those songs we recorded with him didn't really come out the way I wanted, and I feel they are a bad representation of the band.

MRR: Any neet little things that you wanna say in closing?

G: I heard that there is a bootleg 7" of some unreleased stuff we did a while ago. If anyone knows where I can get my hands on one, please let me know. I'm not pissed off about it I just want a copy for myself, and I'm sure Matt and Don would like one too. Due to negligent ex-roommates, I have recently been evicted, so the old Halflings address is no longer valid. The new Halflings address is: P.O. Box 712, Frazer, PA 19355-0712.



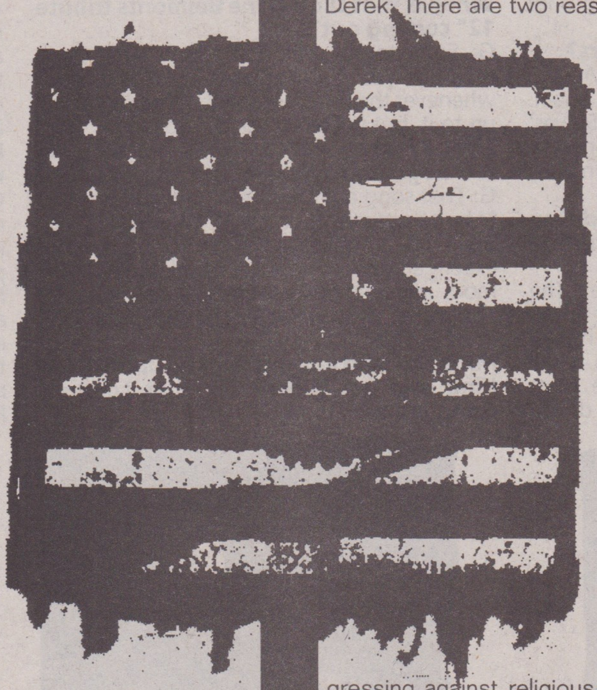
forging a new road for hardcore in 97

★jihad

What I like about Jihad is that they're about more than just making music. You could describe them as raw, abrasive, brutal, and moshy, or you could say they are sincere, intelligent, and motivated. Long time members of the Midwest hardcore scene, Jihad has been around for almost three years and are finally getting some of the recognition they deserve. They are a band that likes to talk, and what is reprinted here is only a small part of what was recorded, a sort of introduction to their ideas and their attitudes - it's only a beginning. Jihad is Craig Lacombe - vocals, Joel Wick - bass, Derek Kenney - guitar, Matt Gordon - drums. The interview took place in January with all members present. Questions by Jen Angel and official fifth band member, John Clark. We join the discussion in progress:

MRR: Talk about taking the name Jihad, and what answers you have to criticisms. . .

Matt: We came under attack because some people thought it wasn't cool that we were using the name Jihad, with Jihad being an Islamic word, and being rather a sacred or important word in Islamic culture and the Muslim religion. People said that since none of us are Islamic, we really shouldn't be using that. I don't agree with that, because the word Jihad, it means something to us.



Derek: There are two reasons mainly. One of them being that the name has shock value, which I think is important to the meaning. Like Joel was saying, why have a tame, bland name, rather than one that is relevant to the character of the band. Jihad's a relevant name for the character of this band. The other thing is that literal interpretation, which we took it from is "eternal striving", or "by all means," in another cheesy sense, trying to achieve an end by all means. Now, we weren't aware, and this is where I agree with the people who brought this up to our attention, as far as it all having religious relevance. Our interpretation is the usage of the name as I just stated, being non religious. And the other thing I think needs to be looked at, is there's a definite difference between ethnicity and religion. Obviously most Arabic people are of Muslim faith, as well as southern European people, but at the same time we could care less about fucking religion or have any regard for religion. We're agnostic and atheist for the most part. And so if there is a concern about transgressing against religious creed - fuck it. Just like Christianity. I mean, Three Studies for a Crucifixion, I'm sure somebody in the Christian faith is going to have a severe problem with that. Or Born Against. But it doesn't delegitimize the name for the character of those bands.

Craig: I think the major issue is since it's not a religion based off of white people then they can say something to us, but Christians are majority white so everybody can bash them.

Joel: The actual religion of Islam, there are a lot of things that are pretty...

Derek: .... fucked up..

Joel: I guess that's the world I'm looking for.

Derek: Islam is a fucked up thing and I have no problem defaming it. It's the same thing with us and our attacks against Christianity. When it becomes an issue of ethnicity that's a different issue and ... we didn't start with the name Jihad with the literal intention of going out and trying to fucking bash someone's ethnicity.

Craig: Jihad doesn't mean "Fuck those dirty Arabs . " I mean, that's what people are accusing us of doing.

MRR: I wanted to ask some more about... it seems like you guys are always in confrontations.

Matt: Most of it has been kind of healthy conflict, it's not like we're having people coming up to us and wanting to start fights with us or something... that only happened once. Most of the time it's us bringing out an issue, or someone else bringing out an issue, and

All I know is that when I'm eighty two and I'm lying in a bed dying... I'll be able to go, yeah, I stood naked in a rented mini-van on 1-75 at three in the morning dancing to fuckin Technotronic .

we'll discuss it. And usually we come to a .. there's some sort of meaningful dialogue with that.

Joel: Part of the whole thing about punk/hardcore is that there is confrontation, and it's not just about maintaining the norm, and there's going to be conflicts. The thing about Earth Crisis is we had a legitimate issue that we were talking about, that I totally think they should be confronted on, and I stand by every thing Derek said. If he wants to say it on stage then he should fuckin go do it. I think people should know.

MRR: Well, talk about the issue of being accountable to the scene.

Derek: The biggest problem with accountability in hardcore is that so many people are so illegitimate in their attacks and in their thoughts on these things... They use generalizations when most situations are situation specific.. For example, with Earth Crisis....'

MRR: Why don't you say what happened if you're going to talk about them?

Derek: With Earth Crisis, they play Budweiser sponsored events. Particularly one in Detroit a few nights before we played with them in Indianapolis [in November]. The problem we have with Earth Crisis, particularly me, is that they are supposed to be this founding band as far as this movement and as far as political revolution, OK? Now if you have this band who is supposed to be a representation to so many people as what straightedge is, but at the same time they play Budweiser sponsored events, or they do this bullshit or they do that bullshit, well it doesn't really hold up a lot of legitimacy for the entire straightedge movement. They are not straight edge but they try to present themselves as being what straight edge is. If you allow that kind of thing to go on without saying, Look, there's a fuckin fundamental problem here, it delegitimizes it. And that's not something I want to give up so easily, regardless of how good the band is or of how much they rock or how in favor they are. The fact of it is that they are doing something that bastardizes a legitimate ideology that existed a long time before them and will exist a long time after them.

Joel: They're not the fuckin flag bearers of it. They're just another band like that who are supposedly political, and they just end up... making excuses...

Matt: When we played with him, when we were on stage, we said that we didn't think... that we didn't agree with the fact that they played a Budweiser sponsored event. And they get all mad coz we brought out an issue in our community - it is everyone's community not theirs - and we disagreed with what they did. It's caused a small uproar and a lot of people have said that we shouldn't have done that, and that's bullshit. What I find the most amusing about the whole situation is that after we brought it to their attention, they said, "Oh, we didn't know, we won't do it again." They're playing a couple weeks from now in Detroit, at a bar, sponsored by Budweiser, with Downset.

Joel: What it comes down to with that, the whole thing with me, and especially with Derek, is that Karl talks so much about the companies and the corporations that just make a buck from you and how alcohol is killing America. I mean when he was on MTV and he was talking about it, then it's like you're playing a show. You're giving them publicity....

Derek: Not only publicity, you're giving them part of the door. . . To answer your question in short, Jen, as to who is to be held accountable in this hardcore scene? The way we presented it to the group, to the community at that show, is that "This is what Earth Crisis is about. You determine for yourself how you want to interpret them and how you want to interpret straightedge presented by them."And that's accountability--now you know the facts so you figure it out for yourself, and that's the end of it.

Joel: I don't think people should be using the 'held accountable' thing and fuckin prying into people's personal lives...

Craig: I can see about them playing bars. If they want to play bars, they should. Coz you don't want to play a show and have the majority of people there be straightedge/vegan. Confront the people who need to be confronted.

Joel: You're right, preaching to the converted is going to get you nowhere.

Derek: That goes back to the point... They, like us, are going to do whatever the fuck they decide is healthiest, and the most.... what we want to do. Dennis Merrick, their drummer, when he presented it, it was like "Look, this if fucked up to a degree, but we think we need to get out in this way." And that holds a little more water, even though I don't necessarily agree with it, than Karl not even being able to fuckin be honest about the situation. That's where the serious problem is. They' re trying to cover it up.

Joel: Yeah, Dennis was straight up honest about it, and approachable. That makes a big difference.

MRR: Let's talk about the issue of community. How appropriate do you think the word community is to punk or hardcore?

Joel: To me, I don't know if it's appropriate, but it's one of the big, huge, goals that I'm trying to work for. To build on and keep building a community that I can be involved in and survive in and support, that.. so I don't have to fuckin be in the mainstream world. Building this community of friends, people, associates, acquaintances that is creative and it's there for me my whole life, where I don't' fuckin have to wear my tie and work nine to five, and contribute to the destruction of the earth...

Derek: This issue of community is so broad though. One thing for community is that it provides an area where people of like ideas and like lifestyles want to exist. All sorts of different--whether it be punk community, activist community, gay community-- all of them exist outside of the mainstream as far as ideology and the way people live their lives. But on the other hand, you have what I think are the more important issues, or reasons for community. Like resource bases, not just being a bunch of good bands that kick ass but implementation of ideas, the way things work as far as networking and punk economics. Shows are such a funny, misunderstood thing, as far as the majority of people's interests to go to shows is to hear music versus networking and information exchange, and information exchange being part of band presentation for the most part. Thirty second bursts between songs is different than lyrics, not lyrics, but information packages... But community is a fucked up thing to describe though. Because 90% of the community that exists, that's out there now - I wouldn't align myself with, coz I think for the most they're fuckin fools and they're spinning their wheels.

Matt: The punk community, with all its faults, and I'll admit that there are faults there, as far as the community in the cities I've lived in, Detroit and Kalamazoo, it's been an integral part of my life since I was 14 years old... most of my friends I've met through being in bands or meeting people at shows. I think it is important that the punk community has basically become my life. Through all its faults, it's still provided me with some things that are very important to me. There are so many great things out there, I mean we should all work together to try and bring it ....

Joel: Unity dude!! It's cheesy but it's true though.. .

MRR: But is it realistic?

Derek: ...the other misconception with community is that it's one entity - that if you're a punk, everyone's together on this, or should be together on this. That's what I meant about 90% of the people out there, I wouldn't want to be communal with. They're counterproductive to the ideas, or to the way I want to see punk go. I'm sure to another idiot I'm counter productive to the way they want it to go. So it's not realistic on that avenue. Community can exist.. but it may be a bunch of punk rockers who are in different idea spheres, as far as "we're into socialism," "we're into anarchy," "we're into just rocking out." But these are the directions that each of these types of people wants to go to. Community and the idea of being a conglomeration of people with similar ideology and objectives. Yeah, it's a good idea and it's a positive thing, but community in the sense "we're all punks and we're all together," that's fucked up and that's totally unrealistic for any mass revolutionary ends that we...

Matt: As far as the whole punk rock community joining together and everyone forming some unified front, I don't think that's ever realistic, or even a good thing for that matter. The whole purpose of punk rock for me is to be involved in things that are important to me. I could never see eye to eye with anyone on every issue. But there's still the idea that we can be together and share ideas and enjoy our differences. And that is what is important to punk rock.

Derek: As far as terms of realism though... Is it realistic that we're all going to get together and kick out the jams, well, yeah. But is it realistic that we're all going to get along and have this eternal striving for these different or similar goals. That's not realistic because no one can come to terms on what goal they want. But the other important thing about this interaction is that it's real. I've been on both sides of the fence and I'll tell you the fuckin nine to five mainstream life is no place for a real person to exist... Think of this. Next time somebody tells you how much they are into their wife and kids and their BMW - do you really give a lot about Rogaine to the degree that you're going to base the next fifty years of your life selling that shit to people? Think about how minimal that is and it's the basis of someone's entire existence. The thing people can't understand is that there are two different issues here: what do I do, and what provides me with economic sustenance? What I do for economic sustenance is not who I am. Being in Jihad is who I am. But for fuckin 98% of the people out there, what brings them income is what they do, and that creates their identity. Going back to the Rogaine thing - do you want to be associated with the rest of your life as a salesman who sells hair shit?

Joel: All I know is that when I'm eighty two and I'm lying in a bed dying, think about how shitty you would feel—millions of American's have to do this—to say "Yeah, I worked in that factory for fifty years. That was awesome. " I'll be able to go, "Yeah, I stood naked in a rented mini-van on 1-75 at three in the morning dancing to fuckin Technotronic"... (laughter)... I fucking totally experienced life.. I don't see how you could not want to do that. How you could fuckin want to watch sitcoms for the rest of your life.

Matt: And have the TV program at the end of the night be the peak of your day.

Joel: That's fucked up!

Matt: This discussion right here is hitting pretty close to home with me, because I'm having a conflict with my parents because they don't understand why I want to be in these bands that I'm not making any money at. They don't understand why I'm going to spend my summer driving around the country in a van being dirt poor, sleeping on people's floors... they don't understand that I don't want to have my job be my identity.

Joel: They don't understand that, because it comes back to comfort, dude.

Derek: That's mainstream society.

Joel: People are afraid. They're like, "We don't have a place to stay tonight, what are we going to do? Well, sleep in the van... deal with it.

Derek: In a lot of ways, as well, I don't think people even have reached the level of afraid. They just don't know anything beside consumerism and mundane existence. And the few people - when you asked me about my father last night, Jen, and hows he feel about what I do - he might now understand it, but he is afraid to the degree: "Look, you're not going to be wealthy, you are not going to be secure in your future." The thing is, you have a trade off, unfortunately. Being hardcore for life is, we jokingly say, but it's true, it's not an easy existence. But the thing is, what do you want? If you are going to be secure and your bills are going to be paid and you're always going to have a place to stay, you're going to give up your livelihood, and you're not going to have control of your life anymore. You're going to work for somebody for the rest of your life. Even if you're a business owner, which every one thinks of as being such a legit existence, it's not. You work for the people that you serve, regardless. And you're not going to get out of it... The trick is to try to get out of it as much as you can. The thing is, you might have these securities, but these securities come at a price, and that's how much freedom you have over what it over what it is that you can do. There's so many fuckin things out there that people can do, not even being punk rock and playing in bands.

Joel: The keyword that Derek brought up, and I was going to say it before he said it, and it's what I fuckin all boils down to, and it's one of the few things that Hank Rollins ever said that I agree with...

Derek: Fuck yeah...

Joel: ....Freedom. We're going to have it. We don't totally have it, but we're going to have it, and we're going to have it for the rest of our lives. And when we're dead, everyone of us can say we were free. We're going to be fuckin poor, but we're going to be free..

Derek: Here's a small part about the Black Flag kick that we're always on too, seriously. It might not have much to do with the music, but they fuckin knew a lot of things that we're just finding out.

Joel: He doesn't know now but..

Derek: But they did. A lot of things they said and did is what we're fuckin going through right now. . And you might live like dogs, but it's fuckin our lives. And that's it.

Joel: There are payoffs too...

Matt: Yeah, of course.

Derek: This is not a soap opera. It's people's real fuckin lives that you're dealing with. There's a total legitimacy as to what we're saying as far as the economic issues as well. If what we are saying is such a load of bullshit why is the median age of people in hardcore fucking 20 at tops? Why are there no old people left for the most part?

Joel: People can't handle it. Look at like [Eric] Astor.. that dude is fuckin burnt out. He can't do Lumberjack [Distribution] anymore. It's like, it's getting to that point that, well... Like Charles [Maggio of Gern Blandsten] said to me the other day, "Look, if I don't do well this year, I'm thinking about throwing in the towel." It's not right for people like those guys. They totally have the determination, and the intelligence, and the creativity. They could contribute so much to whatever community it is that we're involved in, but when the scene itself has caused them to burn out, that's fucked up.

Derek: They're trying to do things on the basis of ethics, as well as well as the issue of practicality... It's not like they're driving fucking Beemers or something, they're living minimalistically. Charles for christsakes lives in his parent's basement and fuckin churns out records by bands and does stuff for his community. But when you have that same community turning back in on you, how are you supposed to exist?

Joel: Astor one day said that this kid called up Lumberjack and was like yelling at Eric, "I heard you make money!" Like what the fuck? Why should Eric have to put up with that? This kid obviously has no idea what is involved in Lumberjack. Well, kid, don't you go to the record store in town to get that new record you want? Well the only way it's going to get there is if Lumberjack distributes it to that fuckin store.

Derek: And the only way Lumberjack is going to distribute it is if Astor's not having to drop out to work at Kinko's or some bullshit job....

Craig: What's wrong with making money if you work hard?

Derek: There's a line between being a profiteering asshole that's just ripping people off and self sustaining at a practical level. It's not only an issue of they should get paid, but they need to get paid.

Matt: If they want to keep it going, they couldn't... they wouldn't have the time to get a straight job and still do this on the scale that they want to do this. If you're really fucking busy with something, you should be able to at least live a shitty fuckin life off of it..

Joel: ...I'm to the point now where in the next year I have to quit my straight job because it's like I can't do it anymore. I've got to find a way to sustain myself. I think it would be awesome to find some way I could take my label and provide some sort of small community support like Dischord did, where they hire all their friends and they have money that comes in now, and they loan money to bands to get shit out. I'd love to hire all my friends so that they don't have to work at where ever it is, and whenever they needed to go on tour they could ....

Derek: Which was a significant issue to me starting the coffee house was that was to provide a place for not just me to be able to bail out so I could go play with Jihad, but look there are certain principles involved in the world of work. You are not escaping the world of work, if you are you're living off of someone else and that's fucked up because there are a lot more people out there with a lot more hardships who need what limited resources are available. Back to the point - part of the reason for having things like Lumberjack or Dischord, or my little tiny coffee house, was that it is going to provide a source of income and an economic resource base for the punk community. It's going to provide a space where people can actually work and interact on a humane level, rather than just being a piece of muscle and labor like 98% of the rest of the work world is. Dischord is such a good example of someone getting fucked with all the time. Dischord, as far as the bands they put out, I don't necessarily care for them aesthetic wise so much, but I wish I had the creativity and the magnitude that Ian MacKaye did because that guy did what I don't think anyone else in the punk rock world has done, but anyone in the business world, let alone these people who come out of Harvard Business or what have you, who are supposed to be creme de la creme, can't event ouch this guy. This guy... on the basis of ethics, and what he believed in, he fuckin starts a label, which not only, like Joel was saying, puts out bands and ideas that he believes in, it employs people in the community. It provides other venues in the community to exist. They fucking give out money to do the Black Cat, or this label or that label, and that's the shit you don't hear about, coz he's not into flaunting his own self.

Joel: Because he knows it needs to be done.

Derek: That's right. If this is supposed to sustain. Look at it. Why does DC have such a thriving scene of such longevity? Because issues like that have been considered, a long time ago.

Craig; They give some of their money to fuckin opening bands and shit. They're like, "How you guys doing for money?"

Derek: The point is... doing business isn't the evil; how you do business and what you do with the money is what can be evil. We exist in this capitalist system, and we're not going to exist without it. Why do all ages clubs fail? Well, for the most part there isn't fuckin alcohol sales to support it. If we had things on the magnitude, using Dischord as an example, if we had ten Dischords, in all these different areas, where the money was going back out to the scene, where we were owning our own property or we were owning our own businesses, then things would be a lot farther as far as these ideas and getting these fuckin movements going.

Joel: I would love to have Larry Livermore or someone give me money so that 31 G [Joel's all-ages space for shows] could have stayed alive. It's not that I want money, because if 31 G stayed alive we could own it ourselves, it could be a fuckin stepping stone to so many things.I don't even know.

Craig: And it would free up the money to do other things.

Derek: It boils down to two steps. Getting the money and once you've got it, what's you're intention. Did you get the money so that you could live leisurely or so you can do stuff.. As far as I can see, the only entity who has done it on any level that counts so far is Dischord. There are a ton of kids with good intentions, such as us, who have not reached a level to where we have gained resources to the point where we're kicking ass to the level we want to be.

MRR: Okay, this is kind of a final question. What do you feel is the most challenging aspect to playing in Jihad?

Craig: Talking to Joel.

John: Yeah, that was my answer.

Joel: It's a challenge to keep the band together. That's not a bad challenge, but it is one, coz I think there's all days where we individually wake up, and you get bummed out because of equipment problems or because of personal problems or people problems, like when people talk shit about us and gets you down or whatever. In a general sense, just keeping it going is challenging. Keeping the entire thing as a bonded unit and .. uh.. forging a new road for hardcore in 97!

Derek: Balancing out the stresses of every day life and then trying to exist in this band is pretty much a summary of what the challenge is. Work, relationships, interaction in the scene, little things like food and heat and equipment, you know...

Jihad recorded the last weekend of January for a new seven inch, and "Old Testament," a CD of all previous releases plus a live set, will be released in February. They have tentative plans to tour the US this summer. If you want the Holy War to come to your town, contact Jihad at PO Box 50403, Kalamazoo, MI 49005.

This interview was done via email between Indiana and Germany. If you didnt get to see these guys this summer I truly feel sorry for you. I had the opportunity to hang out with these guys for a ouple of days this summer and I was absolutely amazed with the quality of people in this band. If you havent heard CBU yet I am also extremely sorry for you. CBU combine a very powerful energy with very simple music and come up with something unique. The band is Oliver-drums/vocals, Werner-guitar, Roland-Guitar, Mark-vocals and Moritz-bass. They've been together for quite some time and have quite a few records out which I highly suggest. Here goes... Burke

MRR: Who does what and how long have you been together (basic band info)
Oliver: We started back in 1989 with Werner on guitar, Mike on bass and me on drums and vocals. At this time we were called Decontrol, but played the same songs. We changed our name in Cluster Bomb Unit in 1990. We played one gig with a different singer, but he lost his voice after this gig, so it was my turn to do it. We played a couple of shows during the years, and made some small Tours with our friends from Extreme Noise Terror in England, Germany and Spain. Also we toured Switzerland with Pink Flamingos and M.V.D. in 1994. After that Tour we decided to add Roland on second guitar, as he was hanging out with us anyway. Another friend of us, Thomas, joined on vocals, but he also left the band quite fast. So early 1995 we got Marc on vocals. Which makes the following line-up: Werner - guitar, Roland - guitar, Marc - vocals, Mike - bass, Oliver - drums/vocals. For the people who saw us on our U.S. Tour: we had a different bassplayer there, because Mike is scared of flying. So we got our friend Moritz on bass who usually plays in his own band called Midget (check out their 7 !!).

CLUSTER^BOMB^UNIT

MRR: How was your recent american Tour? Was it any different than the Tours you ve done in the past?
Oliver: I think it was great! Certainly it had its ups and downs, but at the end I was quite satisfied with it. The main difference from our last Tours was the hell of a lot driving distances. We knew America is big, but we didn t expect it that big!!! Most Americans we met on our first gigs laughed about us when we showed them our Tour Plan. No one did believe in us. But hey, we made it!!! I still think that was the best thing we did all the years. I totally enjoyed it. We made a lot of new friends there, and it was a good experience!

MRR: What was the best part of the American Tour?
Oliver: The driving! No only kidding! Best places we played were Chicago, Phoenix and Texas. But the other cities were great too! We had our fun on every show. I like it when the crowd s going complete nuts! As I said before, just to meet all those nice people on Tour made everything worth doing it!

MRR: Did any of the band member
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MRR: What do you guys do when not participation in band activities (practices, gigs etc. ...)
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MRR: What is your opinion of drugs and alcohol within the punk scene?
Oliver: I don´t drink or take drugs, but that doesn´t mean I´m into that Straight Edge thing. I just figured out for myself which is good or bad for me. I don´t mind smoking grass, or drinking alcohol as long as the people know when to stop. I hate people who are getting violent when they´re drunk. It only takes one drunk person to ruin a gig. The other guys drink and smoke, but they usually know when to stop (well, sometimes not!).

MRR: Is the punk scene in your home divided and how so? Is there problems with nazis, S.E. etc.?
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BOMB·UNIT

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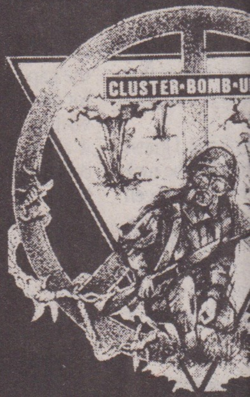

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MRR: Any closing comments?
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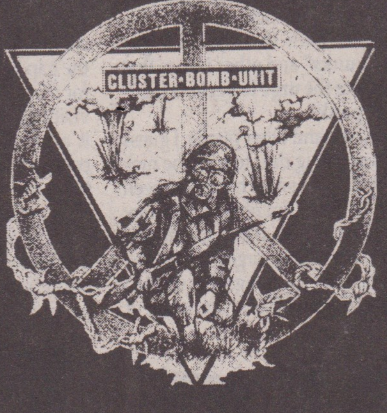
MRR: Do you wanna explain the song "Kill Your Scene"?
Oliver: Well, that s a very old song! I wrote it back in 1990. I was frustrated about all that scene shit which was going on. But now I don t care any more. I think all stands and falls with the people itself. If you complain about big buisiness Bands, than just don t buy their stuff. I don t mind Bands making money out of their music. To be honest, I wished we could make a bit money from our stuff. But we even can t pay our practise room.



MRR: Is there any people that have ripped you off that you wanna expose?
Oliver: Not really. There are a couple of people who talk shit about us, but that s our personal problem. I don t like to expose people in an interview, as they always should be able to defend themselves. I wished they would the same with us. If I have a problem with someone, I get on him by myself. But as I don t care too much about what others say about us, I m alright.

MRR: Any closing comments?
Oliver: Thanks to you Burke for doing this interview. I will always remember the great time we had at your place. And I really hope to meet all our friends again in America. And don t forget to buy our records. We need the money! If you want to write us, you re more than welcome: CBU Head-quarters / P.O. Box 111 / 72389 Burladingen / Germany. Also I want to thank again Bryan WIGGY for doing the US Tour together with us, and certainly all other people who helped setting up gigs! It was a great pleasure!!!!!!!!!!!!!!

THE OLD MAN

Art Fridrich, aka "The Old Man," has been a dedicated punk for a long time - whether it's a radio show, a band, a distro, a zine, or booking shows - he pretty much does it all. He never fails to inspire me with his enthusiaism and his willingness to go just a little bit farther. He recently relocated to Chicago from DC, and was interviewed over email in January. You can reach art at oldman@xsite.net or at 3522 N Broadway 2W, Chicago IL 60657. Questions by Jen Angel.

MRR: So, first of all, "The Old Man" is a name you take willingly, and I wanted to know how you felt about that.

AF: Well sure I accept the name. No problem with it whatsoever. I got it during my time in Erie, when I was starting the radio show. The DJ that was on prior to me exclaimed that I was really an Old Man the first time he saw me in the studio. Since I was looking for a moniker and didn't have any better idea, it stuck.

MRR: It certainly indicates both that there's a gap between you and other "punks" and other issues that come with age -like resisting the urge to become legitimate and to grow out of punk.

AF: As for the gap between me and other punks, I guess I see it a little, though it's not a big deal to me. The nick really isn't supposed to be a statement of haha, I've been around longer than you. Or look, I'm older, so I know more than you. There's no question, though, that you can use it as a statement in resisting the urge to fall in line with the rest of society or at least the things that disturb you most about the rest of society. There are loads of people out there that are doing just that too. For example, you have Neil from Tribal Wars and Nicki from New Red Archives. These are just a couple of people, amongst many, who are around my age and have managed through thick and thin to maintain a positive presence within the punk community. As for me, punk is largely a personal thing, that has a public manifestation. I have largely led a life that encompasses my views of what punk means. This includes the type of work that I will or won't do, how I will react to certain events, and the things that I'll do in the scene.

MRR: You've moved around a lot recently, what do you have to say about the different scenes you've experienced? Especially with such solid Midwest background (Erie and Ohio), what reflections do you have on the Midwest or small town punk experience, beyond the common ones (ie that punks in large cities take their scenes for granted)?

AF: Hahahaha. I've moved around a lot period. Every place I have lived or visited is unique, believe it or not, and it seems that it only modestly has to do with the size of the city. If there were significant differences between small towns and big cities, it's that the smaller towns are more fluid and less divided. What I mean by the former is that they move more quickly from supporting one type of music to another, depending on the bands that exist or other events that might impact it within the town. I think this happens in part because they have less access to music in terms of radio and record stores, although both Erie and Dayton were very fortunate to have very good indie record stores. So if a new band forms and they play out, gain a following, that will be the focus of the scene for awhile. Regarding the latter, the scene in Erie was fairly united. We used to party, etc together. If there was a division in that town, it probably would have been more noticeable along city/suburb or age lines. I didn't notice the same unity in Dayton, but I was somewhat removed from the scene, even though I went to loads of shows and had my last band there. In the big cities it is much more differentiated. You know, the baggy pants set at one show, spikes and leather at another. This is probably as much out of necessity - not big enough venues - as it is not getting along, though that has occurred plenty.

MRR: Talk a little about the projects you're currently involved with (zine, otherwise) and your plans are.

AF: There's a bunch of things that I'm currently involved with and several things I'm hoping to get going during this year. Some of them are So-So-Ciety/The Old Man Chronicles, The Old Man Radio Hour, World Domination Enterprises, and a new band project called 32 Minutes Til Curfew. The zine is the least frequent thing I do, even though it is the most enjoyable. I'll probably keep doing it too, until I get it right! In the final months of last year, I had a few small ones with limited pressing, but I'm am working on a larger one as we speak. I also contribute to other zines periodically, to help me bridge the gap between issues. The next most important thing for me is the radio show. For a few months, while I was visiting, I mean living in DC, I didn't have one. Missed it a lot. So, before moving to Chicago, I flooded the college stations with old show tapes. To my good fortune, one of the people that received the material was Mike at the WUIC. He said he liked the tape and gave me a slot on Sunday nights. I'd really like to expand this to include other radio stations across the country. Mix music, commentary, and some interviews in a one-hour show format. I'll hopefully have the equipment to accomplish this in the next month or so. Then there's World Domination Enterprises. It started last October, when I began selling records and zines at shows. I thought it would be a good way to meet people in the scene and ultimately be a way of raising money for worthwhile causes. The first part of that has held true. I've met loads of great people in Chicago and am therefore enjoying it a lot. As for the money part, I've tried to keep the prices really low and have recycled all the money back into buying more stuff. The collection has gotten to the point where I feel comfortable with the size and will therefore start making contributions to organizations. Two other things that are related to this are booking and releasing records. In regards to the former, I have been helping friends book their tours and have provided information to any other bands that call. As for the latter, I'm hoping after many failed efforts I'll be able to start releasing benefit records this year. Finally, there's the band. Hopefully the right people are in place to make this happen. We haven't started practicing yet, but I think this will get off the ground.

MRR: What about punk is political, or revolutionary? And what do you think about the anarchist trend of punk (where people would probably describe your politics as *liberal* as opposed to *anarchist*)?

AF: Me a political liberal?! Nah, not me! I'm a nothingest politically. That is I don't subscribe to any political school of thought, since I think they are all to a greater or lesser degree flawed. They are flawed because they started out that way and it has only become worse in a world has evolved at an incredibly rapid pace. The powers, regardless of the ideologies, however remain romantically fixated in the past. I'm no great genius, but I don't think it takes one to realize that the global "we" are heading down the wrong path and that things they are rapidly getting out of control. Yet being the eternal optimist, I still believe that we can and must work for change. Anyway, I'm not sure that punk is political, though many people within the punk community are political. This is not to say that we shouldn't want there to be that type of linkage, it's just a reality that many in our community don't give a shit about politics. Amazing how we reflect the rest of society in our own little world, isn't it? On the other hand, wouldn't it be amazing if we could pick a day, like the fourth of July, and hold a national day of protest? I've been suggesting this in several places to see if it takes hold, but it hasn't. The idea is that regardless of what our primary issues, concerns, etc are, we all protest on the same day to display some unity in purpose. Regarding the anarchist trend in punk, I honestly don't see it as a trend, because it has pretty much been there since the early days of punk. While I don't necessarily agree with all that they stand for, I certainly do believe that there is room in the community for them.

MRR: What kind of things inspire you?

AF: As much as they often depress me, people generally also serve as my singular inspiration. From the smallest most community driven actions to the most compelling world wide movement. In the scene, I'm always inspired by people like Pete "The Sticker Guy", Dan "Ten Things", you, and all the others that follow their line of involvement represent. It's not just going to shows for them, but putting out zines that record their thoughts, running small record labels and putting on shows that keep the music alive, raising funds for different causes that will ensure we have a future, and getting involved in groups like Food Not Bombs to stabilize the present. It is the efforts of these people that are keeping the punk scene vibrant and can give up hope that things will change. Things that happen outside the scene that inspire me are the hundreds of thousands, maybe millions, of people who don't sit back waiting for things to change, but try to force the events in a peaceful way. For instance, I'm in awe of the people in Ecuador, South Korea, and Serbia, who day after day take to the streets for their specific causes - feeding the family, supporting unionism, and freedom. They face their own military and police, yet have managed to stay true to their understanding that only in peace can you make meaningful and long term change. Even more impressive were the 2 million people in I think Sri Lanka that took to the street to tell the rebels and government that they were tired of the strife in their country. When I read that, I was like totally moved. For the most part, all of the people that were described are nameless and faceless, whom we all should admire, because they don't do it to get rich, or to be famous, but do it cause it's the right thing to do.

MRR: How do you feel when people use the word *community* to describe punk? Do you think it's realistic or appropriate?

AF: This is an interesting question, since I probably mentioned it five or tens times during this interview. To me it is a community, though I can see where people using a different definition of the word could come up with the opposite response. I mean, we are to a greater or lesser degree "a group of people with a common characteristic or interest living within a larger society," which is one of Webster's definitions. For most, that common link would be the music. I hope that over the course of time we can broaden our links to involve various other aspects of a community, like politics. This is a tough goal to reach though, since for many this is just a phase in life, but it is possible.

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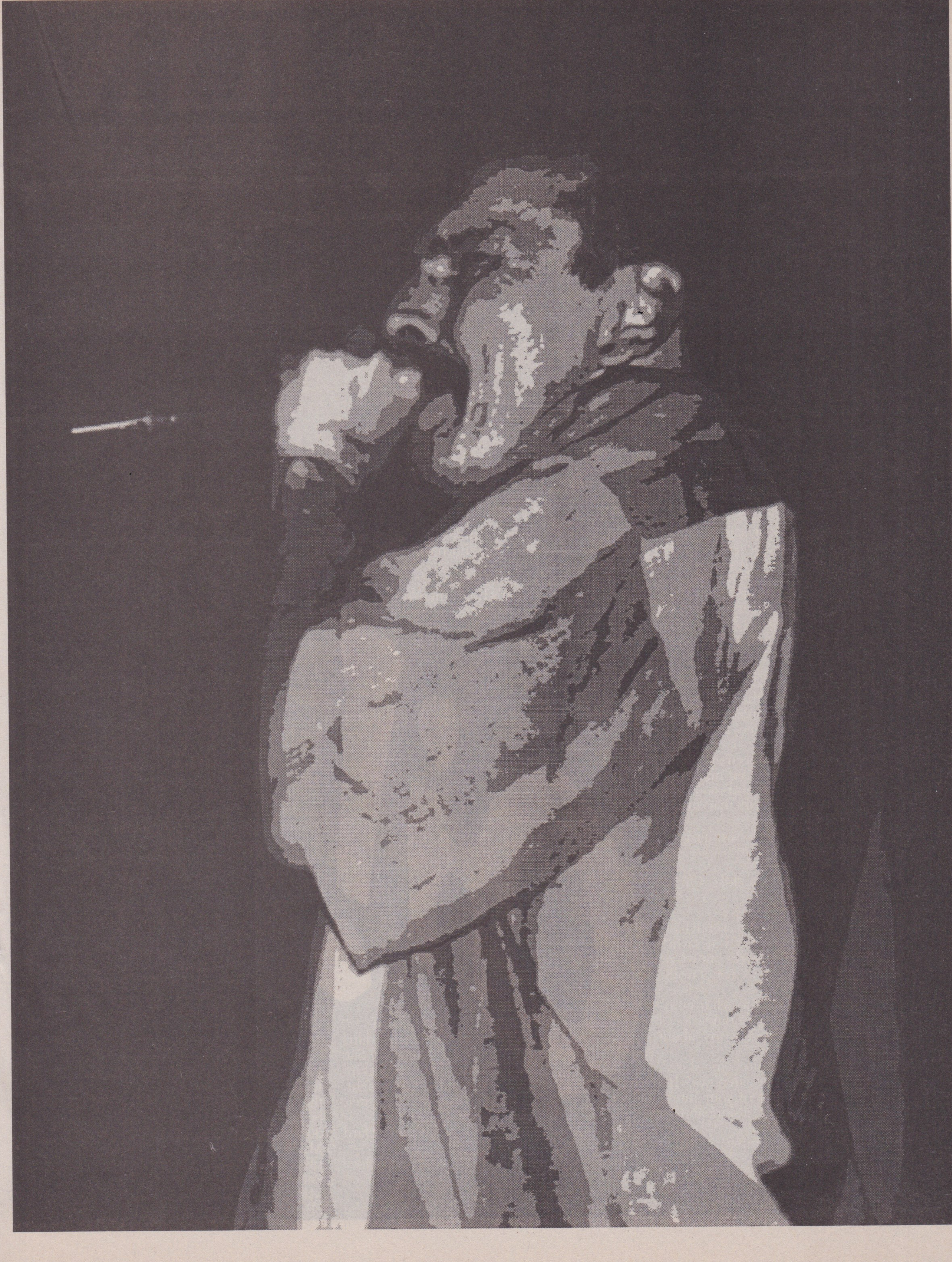
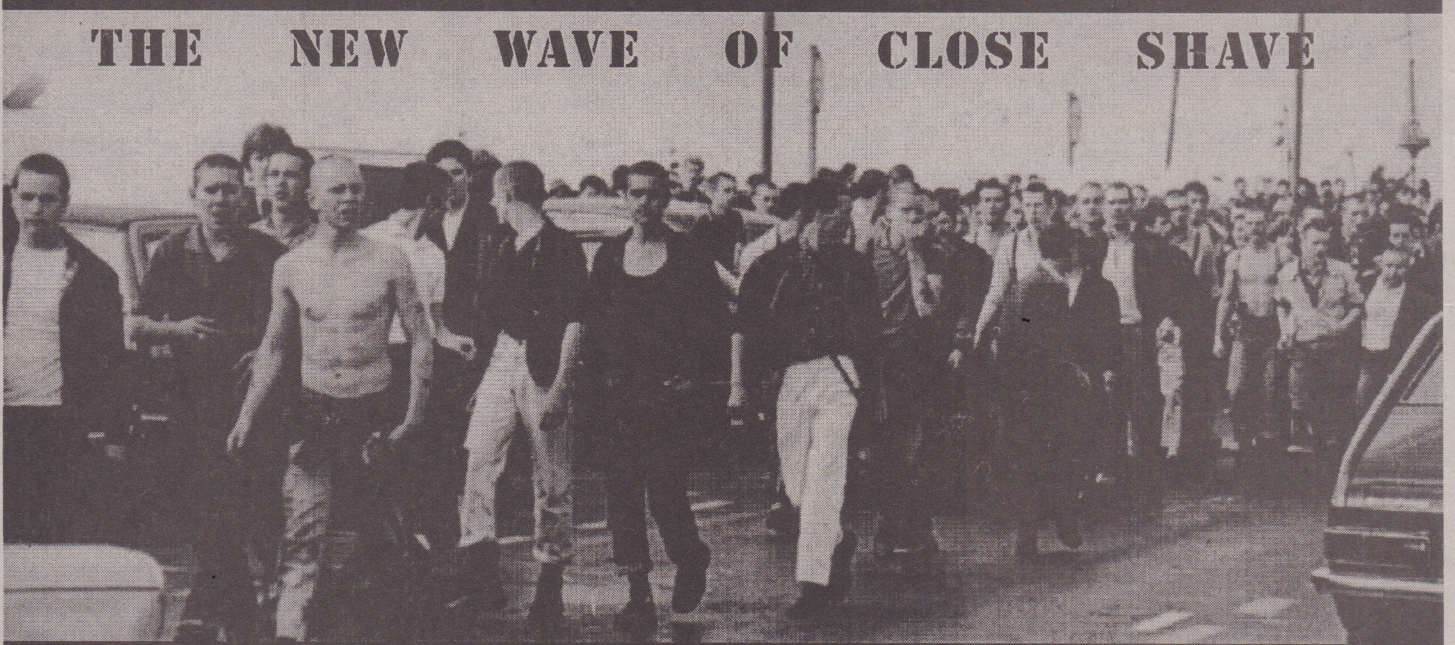


HARD SKIN

THE NEW WAVE OF CLOSE SHAVE



Hard Skin are a new oi band from South London, forerunners of the new wave of close shave that is sweeping England. We talked to Fat Bob, the bass player, and Johnny Takeaway, the guitar player. Their drummer, Nosher, died this past autumn. They have an album out on Helen Of Oi, a song on a double 7" compilation from Damaged Goods, and a new 7" on the way. Interview by Mary-Jane, with help from Allan, Christy and Lance.

MRR: Who are Hard Skin?

FB: Fat Bob, that's me, I'm the best, on bass.

JT: Me, Johnny Takeaway on guitar, the late great Nosher, and all our mates from up the road.

MRR: How long have you been around?

HS: 26 years, wahey. My mum made me.

JT: We've always been around, you cunt. Why do you lot always ask that fuckin' question?

MRR: What kind of jobs do you have?

FB: None. We sit in the pub.

MRR: On the dole?

FB: That's a job, yeah, on the dole. On the streets, boozing, shagging.

MRR: On the streets?

FB: Well not literally on the streets but like, close to 'em. You know what I'm sayin? Street rock. We are street rock, but we're not really on the streets, and we're not really rock.

JT: Oi not jobs, mate. I used to sell fruit 'n' veg, but it was shit. We have our ways of getting hold of dosh, don't worry about THAT.

MRR: When did you get into being skins?

FB: Well, you're born a skin, aren't ya? It's like the way you come out of your mum, right, decides whether you're a skin, and we came out sideways, all 3 of us.

MRR: That makes you a skin?

FB: That makes you a skin. You always know that you're a skin. You live and breathe it everyday.

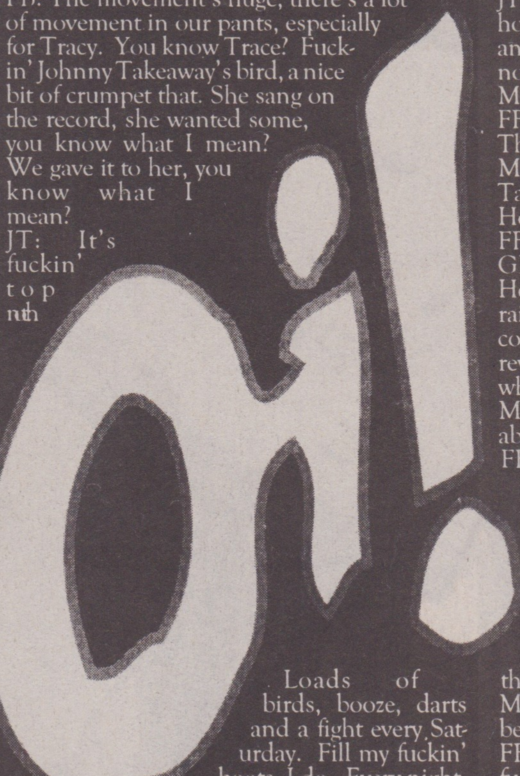
MRR: So what's the London oi scene like?

FB: Fuckin' amazing, there's loads of bands, people having a laugh and having a say, the movement.

MRR: There's a movement?

FB: The movement's huge, there's a lot of movement in our pants, especially for Tracy. You know Trace? Fuckin' Johnny Takeaway's bird, a nice bit of crumpet that. She sang on the record, she wanted some, you know what I mean? We gave it to her, you know what I mean?

JT: It's fuckin' top nth Loads of birds, booze, darts and a fight every Saturday. Fill my fuckin' boots, I do. Every night. Great bands too. Shitter, Oi-Zone, Oi-vey, Oiasis even.



MRR: Do you pull a lot of birds, being in Hard Skin?

FB: Yeah, they love it. You know, people love our record and about 80% who bought it are birds.

JT: Birds - what can you say? Tits, fanny, the lot. Oh yes. It's what Hard Skin live for. (after beer and fags)

MRR: Why don't you tell me about Helen Of Oi, starting with the logo?

JT: She's a cracker, ain't she? I'd take her home for half an hour, then back to the pub, and then out for a curry. And why the fuck not?

MRR: So do they come to your gigs?

FB: Some of the gigs we've played, yes. There's was a big scrap at one of em.

MRR: Where was that? I heard Johnny Takeaway had to chase some skinheads away. He bottled 'em.

FB:He bottled 'em, yeah, he's being done for GBH. And Nosher was in jail for 6 months. He was caught nicking a car and he ram raided a petrol pump. Silly cunt, thought he could collect some petrol. Fucking cunt just reversed it in there and fucked up. You know what I mean?

MRR: The other thing I wanted to ask you about was the Gipsy Rose Cafe.

FB: It's a great place, it's where the movement is happening, really, at the moment.

MRR: The movement in your pants or another one?

FB: Oi, are you fucking getting fruity? What's wrong with you? I've got a bird back at home, haven't I? Sharon, fucking lovely. She's got the hair, all the hair back there. Gipsy Hill - there's pubs, and there's the cafe

MRR: And the betting shop, don't forget the betting shop.

FB: And the betting shop, William Hill is fucking skill. Not that we bet on dogs, it's just that you can't say William Hill is fucking skill betting on the horses down Gypsy Hill 'cos it doesn't sound as good as the dogs, does it?

MRR: Not really.

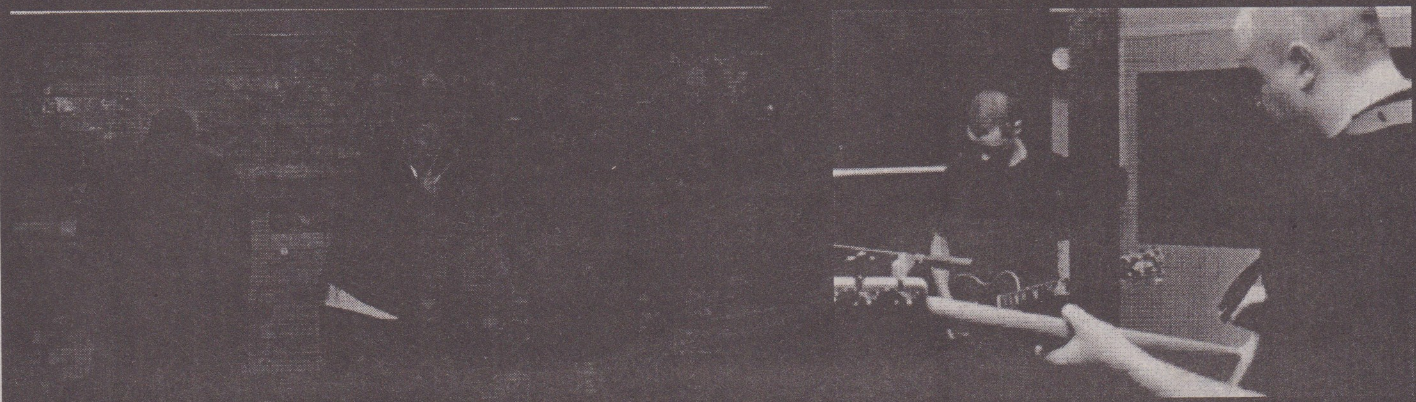
FB: Our birds ain't dogs, I think you should know that, all right.

MRR: What football team do you support?

FB: We all support Millwall, it's one of those

things that joins you all together, the love of your team.
MRR: Yeah, black and white unite to fight Arsenal.
FB: No, Millwall ain't black and white, blue and white.
MRR: No, I don't mean the team colors.
FB:It doesn't quite have the same ring does, it, blue and white unite and fight Arsenal. We go down the Den every other week, there's some fighting and stuff, but that's all right.
MRR: It's all part of it, it's all in good fun.
FB: No, that's not fun. It's like drunken yobs really.
MRR: Wouldn't you say you're ruining the game?
FB: No, we're running the game cos if Millwall don't win we fuckin' do the other team, so we run the game basically, don't you reckon?
MRR:Is Millwall in the European cup?
FB: No, not this year. They're like, it's kind of bad at the moment for Millwall. There's problems, it's the managers of the other teams. They're better.
MRR: You have the LP and the double 7", The New Wave Of the Close Shave. Is there anything else?
FB: There's gonna be one more single,
MRR: Because the 7" is on Damaged Goods.
FB: Yeah.

HARD NUTS AND HARD CUNTS



MRR: It's not much of an oi label.
MRR: Not traditionally, no.
FB: I think you'd find, if you were in England, it is a bit of an oi label. Oizone are on it, you heard of them? They're fuckin' brilliant, boys from Reading, givin' it some. Do a lot of cover versions.
MRR: But isn't it the same label that put out Hopper, and Helen Love, and aren't they a pop band in the charts?
FB:No, no, that's a different Damaged Goods.
MRR: They share the same address.
FB: Well, it might be the same label but the guy keeps getting pissed and these birds keep hasslin' him to do records and he always says yes, but his heart is in the movement and that's why we did the double 7" with him, The New Wave Of The Close Shave.
MRR: Are you gonna put anything else out?
FB: We're gonna be putting a few fucking wankers out on Saturday night, of course. And then there's gonna be one more 7"- for you, heh heh - on a fucking brilliant German, uh, well we don't like, well yeah, we like Germans. On the German England 4-2 label, 2 World Wars and one world cup and all that, Knock Out Records.
Do you know that label?
MRR: No, I don't. Where are they from?
FB: Germany. I don't know which part. It's all the same, isn't it?
MRR: Don't you think Hard Skin are sell outs for being on punk labels and not supporting oi labels? All these singles compilations? Doesn't it seem like Damaged Goods is profiteering off the new wave of the close shave by putting out that compilation?
FB: Damaged Goods is supporting the scene when so many have sold it out and for that we salute you. The new one's got a different drummer, the new stuff we're recording. He's a drummer called Spunk.
MRR: Where did you find him?
FB: In Neasden. And there's gonna be 3 new numbers. Do you know why he's called Spunk? 'Cos he's got a lot of it in him. And we're gonna record that in a few weeks, and it's gonna be a limited edition of 25 copies. And we're not gonna send you one Tim, aha ha. Not that we know you.
MRR: Are you gonna tour?
FB: No, we can't.
MRR: Why?
HS: Johnny Takeaway can't tour cos Trace won't let him.
MRR: But you're gonna do a tour of the working men's clubs, right?
FB: We've played in a lot of working men's clubs, like in Sunderland, but I don't know why they have working men's clubs up there 'cos they're all unemployed, the cunts. They're too thick to get jobs up there. I mean, North - South divide and all that. Once you get past Watford there ain't a fatty brain between 'em. Especially in Scotland. South London is the best and then if you got North London against the rest of England, North London comes in second.
MRR: Anything else? Words to the kids?
JT: The movement is here. And here it will remain. The new wave of close shave is poised to kick your sappy yank arses. Fuck the lot of you and have a fuckin' shit time. Fuck off you cunts.
FB: We want naked pictures of birds. We want U.S. skin birds, naked pictures, sent to our PO box and then they can come and visit us later.
MRR: What about Sharon and Trace?
FB: They're free thinking birds. You can write to Hard Skin if you want, you thick US bastards. OI OIOI.

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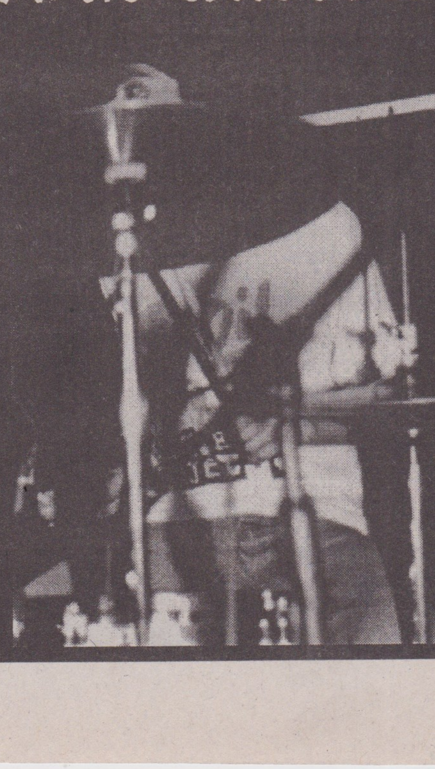

DEFACE

by Eric McIntire

MRR: Who are the members of Deface and what do you play?

Will: Kevin Reed vocals, Will Heppner on guitar, Sean Sutton on guitar, Greg Orr on bass and Rob Rampy on drums.

MRR: Can you tell us where you're from and when the band formed?

Kevin: The Bay Area.

Will: About two years ago.

MRR: What do you guys sing about and how do you feel about your lyrics?

Kevin: Basically things that people deal with on a day to day basis, real shit, no love songs.

Sean: We draw from our experiences.

MRR: It's obvious you're familiar with hardcore, can you tell me your feelings on the Bay Area scene?

Kevin: The scene is kind of weak. No one seems to support it any more. A lot of kids are closed minded now. Some parts are strong.

Will: Yeah, there's basically nowhere to play anymore, but there are a lot of kids busting out. There are some good bands around here such as F.T.W., ZBS, Second Coming, Powerhouse and Accustomed to Nothing, etc.

MRR: How does the Bay Area take to Deface?

Kevin: So far so good, but they need a bigger dose of us.

MRR: It's known that some of the members where from Attitude Adjustment, can you tell me which members?

Will: Kevin, Sean and Eric, at one point, for the recordings.

MRR: On your singles you have different members, can you tell us what happened to them?

Kevin: Steve, our first drummer, was a flake and not very enthused.

Will: And Eric just went a different direction.

MRR: Who is your drummer now?

Will: Rob Rampy the III or the IV (ha ha).

MRR: How would you describe your style musically?

Kevin: Straight up hardcore ala Discharge, Poison Idea, etc.

Sean: Basically rock-n-roll, it's all rock-n-roll.

MRR: What influences the band musically and otherwise?

Kevin: Sean is one of my influences, he's a good writer.

Sean: People with louder equipment (ha ha).

Will: Mostly earlier hardcore bands.

Rob: Musically my influences range from the Adolescents to Frank Zappa.

MRR: The lyrics in your songs are very vast, is that important to you and do you consider yourselves a "political" band?

Kevin: Very much so, the lyrics are important to us.

Will: We don't necessarily consider ourselves a political band, but consider ourselves a hardcore band.

MRR: What do you guys do in your spare time? Any hobbies?

Kevin: Collect music, correspond with friends, work on computers.

Sean: Spray paint things, drink and smoke pot (laughter).

Will: Collect action figures, work, pay bills and play video games.

Rob: I do screen printing as my job and producing in my spare time.

MRR: Spike Cassidy (DRI) helped engineer the recordings, can you tell us about that?

Will: Yes, Spike did engineer it. He really seems to like us. We've got good response from the recording. Spike has been really cool about trying to help us out and we appreciate that a lot.

MRR: What do you have out now and what do you plan on putting out in the future?

Will: We have a four song 7" out onDeep Six records and a four song 7" out on Beer City records. We are going to have a track on an upcoming Deep Six compilation and we plan on possibly recording a 12" or CD in the near future.

Sean: It's all onward and upward.

MRR: Where is "hardcore" or "punk rock" headed to in your eyes?

Kevin: We're not really into bands like Green Day, etc., but I feel that hardcore and punk rock will never die.

Will: It's seems to be slowly getting stronger, a lot more kids are getting into it and the distribution is getting better. I think hardcore will always survive because there are a lot of frustrated kids out there everywhere, with a whole hell of a lot energy.

MRR: How do you compare Deface's music to D.R.I.'s music?

Rob: Deface is more aggressive and harder edged than D.R.I. Sound.

MRR: Do you consider yourself a member of Deface?

Rob: Yes, in a way, if they'll have me (ha ha).

MRR: Any last comments you would like to make before closing?

Will: People have liked us so far, even though it took a while and hopefully we will be touring in the near future. Thanks to the American kids and people everywhere who support hardcore.

Kevin: Get out and keep supporting the scene. Hardcore lives. E.B.U. forever and don't judge a book by it's cover, because we bust with the best of them.

Sean: God bless America.

Rob: Keep an eye and ear out for new Deface material in the summer of 1997.

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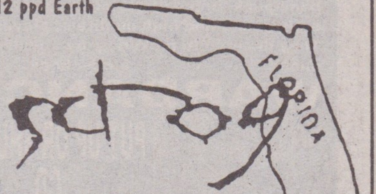

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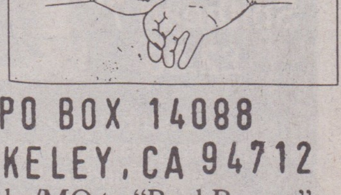

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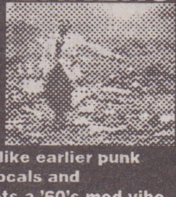

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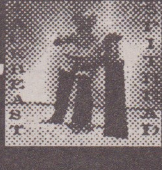

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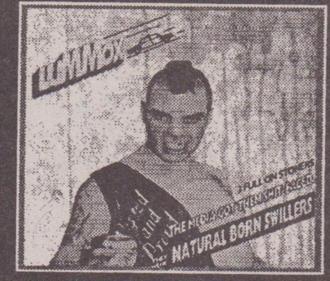

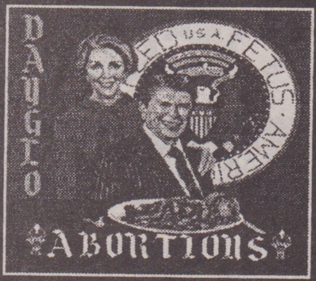

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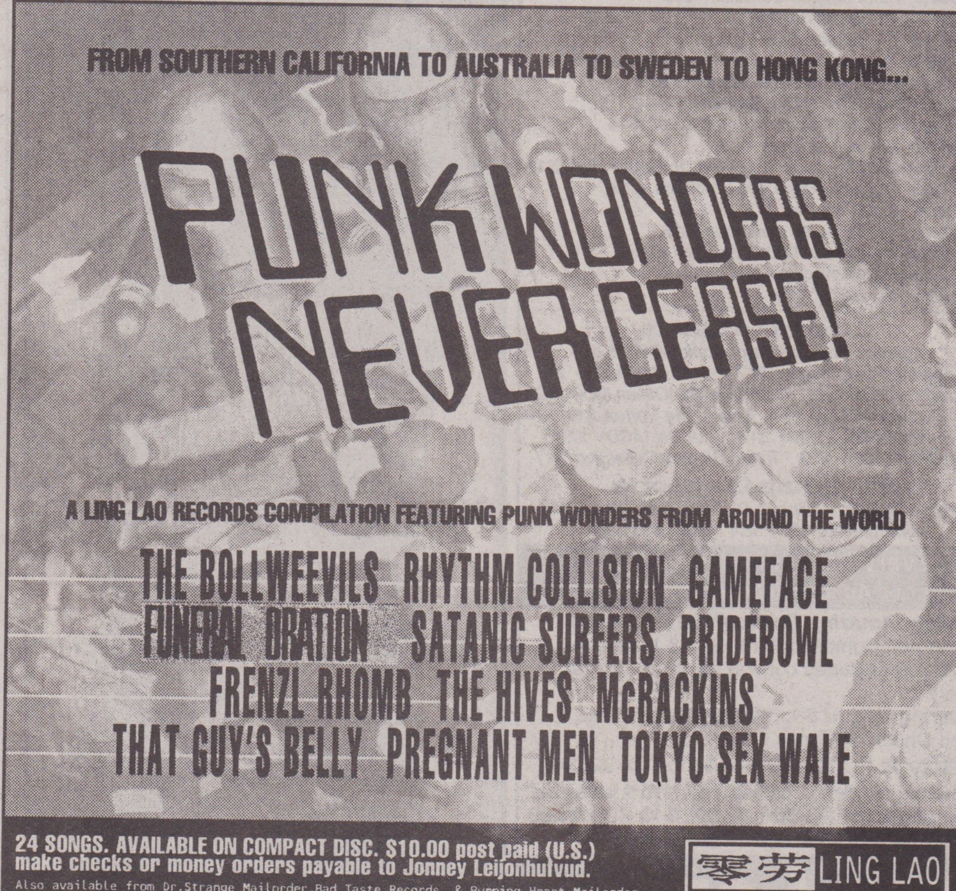

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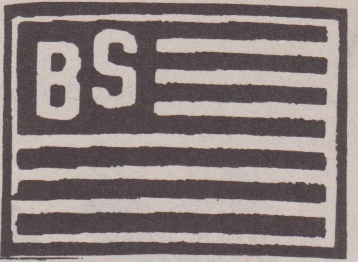

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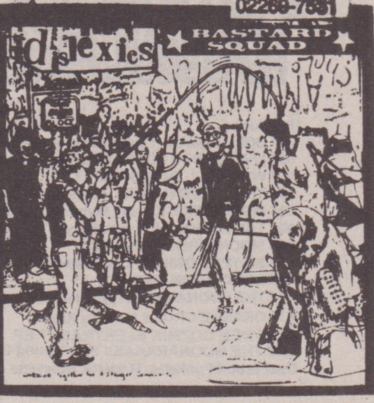

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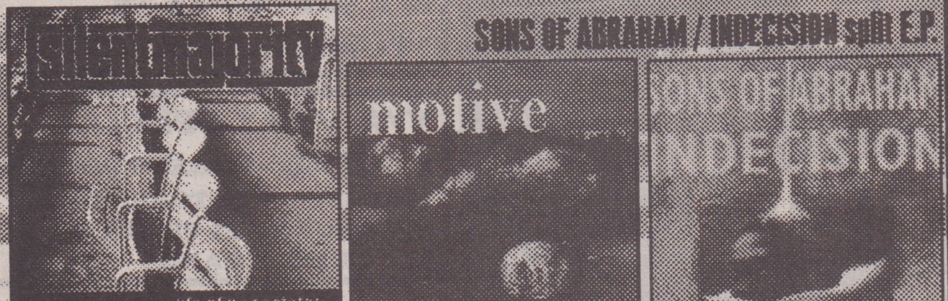

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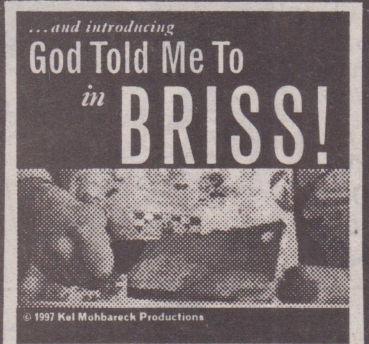

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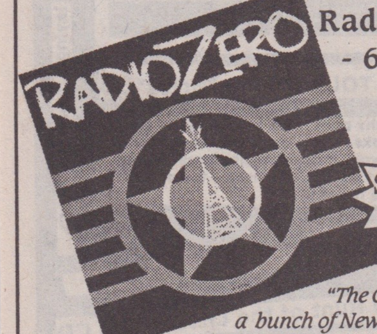

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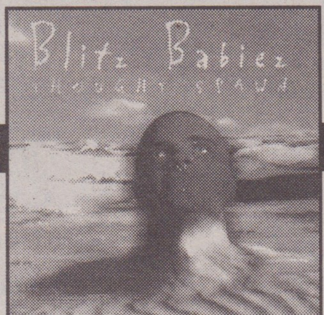

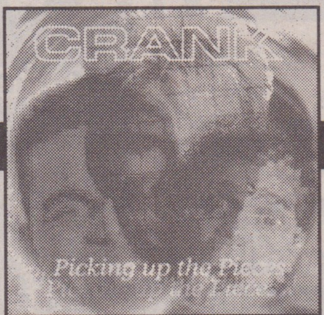

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This month... the CLASH
RAMONES
SEX PISTOLS
NY DOLLS
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by Generic

PIONEERS OF PUNK

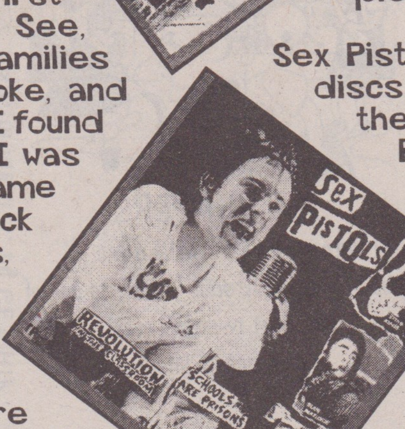
Well, I hesitated writing this article. In fact, Tim was against me writing this. I argued that no collection of a history of Punk would be complete without the inclusion of Sex Pistols, Ramones and Clash. It sounded good when I said it, and it is true.

However, when I sat down to write it, I was not so enthused. It's like flogging a dead horse. More time has been allowed for the discussion of these bands than any other bands in the history of punk. Every glossy, cheese ball publication has covered these bands at one time or another. It also presents an easy task, after all, there is more information available on these bands, than all the other bands I wrote about combined.

But I felt compelled to at least mention them. It dates back to the time when I was first introduced to these bands. See, punk was much smaller then. Families did not work, school was a joke, and sports are fucking ridiculous. I found myself lost, and alone. When I was on the ferry or subway and I came across someone wearing a black leather jacket, combat boots, and a Sex Pistols t-shirt, there was an instant brotherhood. At least we would have something to talk about, while we were trying to figure out how to get fucked up, or start a band. The music was so powerful, and still is.

Despite all the bullshit, I still love the Sex Pistols, Ramones and Clash. In all their glory of slogans, fashion, and imagery; these three bands shaped Punk Rock, and played some damned good music. So not to repeat the obvious, here's my slant on the three most influential bands of all time.

アイ・フォート・ザ・ロウ
ハマースミス宮殿の白人



Sex Pistols: ...at least Malcolm dressed them cooler than the Dolls.

Ramones: ... how the hell can they complain about the lack of success?? They're the fucking Ramones!!!!!!!!!!!!!!!!! With US pins, black leather jackets and everything! Punk Rock!!

Clash: ... if one of them had the insight to die of a heroin overdose in a botched suicide/murder, there would be a few more cool t-shirts, and a couple less shitty records.

Discography

Sex Pistols ... do we really need picture discs of fifteen version of "God Save the Queen"??

Ramones ... made one really great record.... and they are still making it.

Clash ... the only band that matters.

Anyway, you know the rest. All I got to say is, don't stop listening to these great bands just because of the bullshit stigma that surrounds them. Their music still kicks!!!

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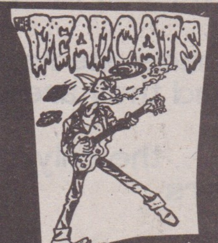

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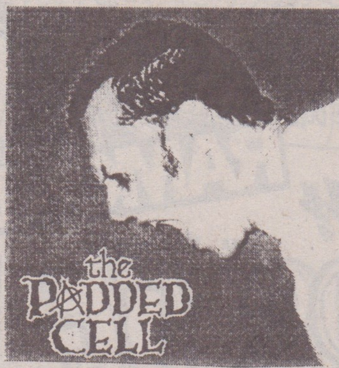

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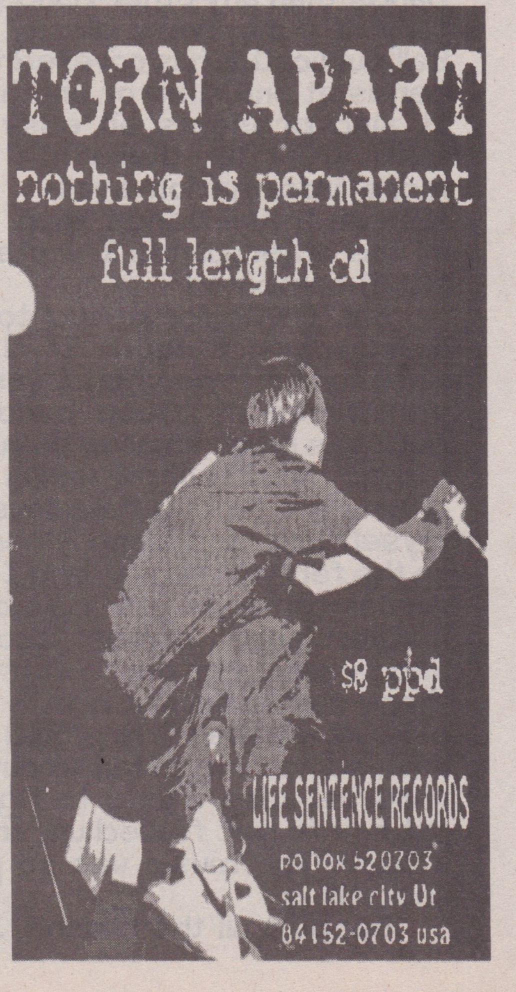

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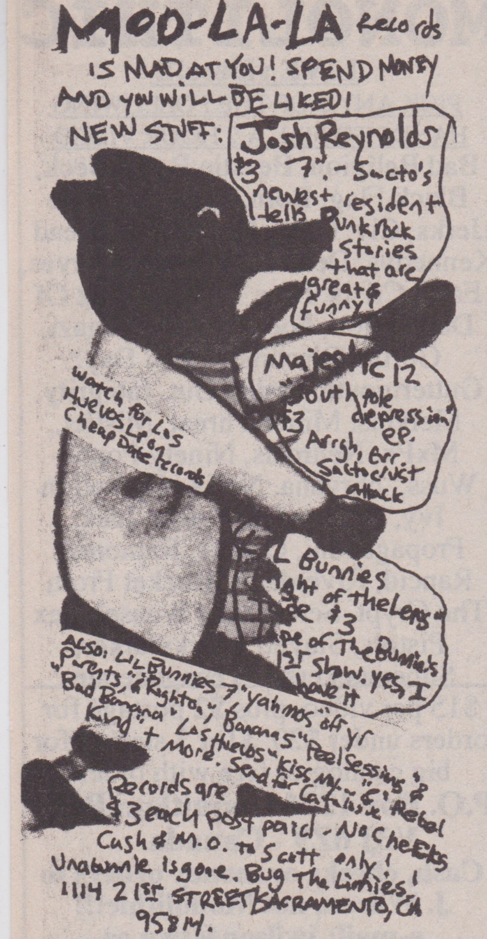

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NEW STUFF: Josh Reynolds $3 7". - Sacto's newest resident tells Punk rock stories that are great & funny!

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Watch for Los Huevos Leon on Cheap Date records

Lil Bunnies "Night of the Legs" Tape $3 Tape of The Bunnies 1st show. yes, I have it

ALSO: Lil Bunnies 7" "yahnos off yr Parents", "Righton", Bananas "Peel Sessions" & "Bad Banana" Los Huevos "Kiss My..." & "Rebel King" + More. Send for Catalogue

Records are $3 each post paid - No Checks Cash & M.O. to Scott only! Unabunnie is gone. Bug The Limies!
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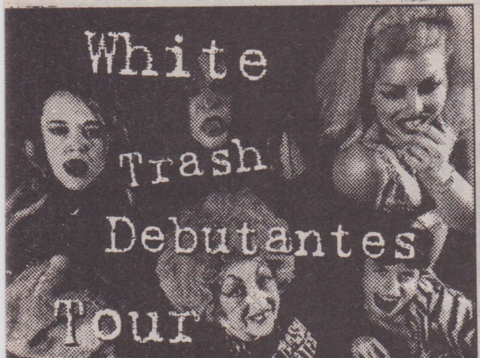

Tour Dates

May 25th 1997 . . . Loft—Shinjuku, Tokyo
May 27th 1997 . . . Loft—Shinjuku, Tokyo
May 28th 1997 . . . Vintage Bar—Neyagawa, Osaka
May 29th 1997 . . . Huck Finn—Imaike, Nagoya
May 30th 1997 . . . Look—Chiba, near Tokyo

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SPAZZ

TOUR '97

5/17 = BERKELEY, CA / 924 GILMAN
5/30 = SANTA BARBARA, CA / LIVING ROOM
5/31 = LOS ANGELES, CA / SKETA
6/1 = LAS VEGAS, NV / DESERT
6/2 = FLAGSTAFF, AZ / FT. TUTHILL COUNTY FAIRGROUNDS
6/3 = PHOENIX, AZ
6/4 = SANTA FE, NM / PUNK HOUSE
6/5 = OFF
6/6 = AUSTIN, TX / OAKLAND HOUSE
6/7 = HOUSTON, TX / COMM. CENTER
6/8 = DALLAS, TX / UNINCORPORATED
6/9 = OFF
6/10 = TULSA, OK
6/11= FT. SMITH, AR / RAVI'S
6/12 = LAWRENCE, KS / THE OUTHOUSE
6/13 = MEMPHIS, TN / SPIRIT, MIND & BODY
6/14 = NASHVILLE, TN / LUCY'S
6/15 = ATLANTA, GA /
6/16 = OFF
6/17 = GAINESVILLE, FL / FULL CIRCLE
6/18 = ORLANDO, FL
6/19 = TAMPA, FL / 403 CHAOS
6/20 = MIAMI, FL / CHEERS
6/21 = OFF
6/22 = COLUMBIA, SC / THE BIG BIRD
6/23 = RALEIGH, NC / THE CABOOSE
6/24 = NORFOLK, VA / VA BCH SKATE PARK
6/25 = RICHMOND, VA / BIOGRAPH THTRE.
6/26 = WASHINGTON, DC / U OF MD
6/27 = PHILADELPHIA, PA / STALAG 13
6/28 = HUNTINGTON, NY / VFW HALL
6/29 = NYC, NY / CBGB
6/30 = REDBANK, NJ / BATES LODGE
7/1 = HAMDEN, CT / OUTER SPACE
7/2 = KINGSTON, RI / UNDERGROUND CAFE
7/3 = BOSTON, MA / UNITARIAN CHURCH IN HARVARD SQUARE
7/4 = OFF
7/5 = ALBANY, NY / VFW HALL-POST 6776
7/6 = TONAWANDA, NY / AMERICAN LEGION HALL
7/7 = OFF OR PITTSBURGH, PA
7/8 = CLEVELAND, OH / SPEAK IN TONGUES
7/9 = COLUMBUS, OH / LEGION OF DOOM
7/10 = DETROIT, MI / TRUMBULL THEATER
7/11 = INDIANAPOLIS, IN ???
7/12 = CHICAGO, IL / FIRESIDE BOWL
7/13 = MADISON, WI / OCAY'S CORRAL
7/14 = MINNEAPOLIS, MN / BOMBSHELTER
7/15 = RAPID CITY, SD
7/16 = PUEBLO, CO / FANATICS BASEMENT
7/17 = OFF
7/18 = ROY, UT / COMM LAB
7/19 = RENO, NV
7/28 = SAN JOSE, CA / CACTUS CLUB

**Check local listings for confirmations. Any urgent messages can be left for SPAZZ at (415) 289-7095

**Spazz, 625, and Slap A Ham will obviously not be answering mail during the tour. To order stuff, contact Vacuum.

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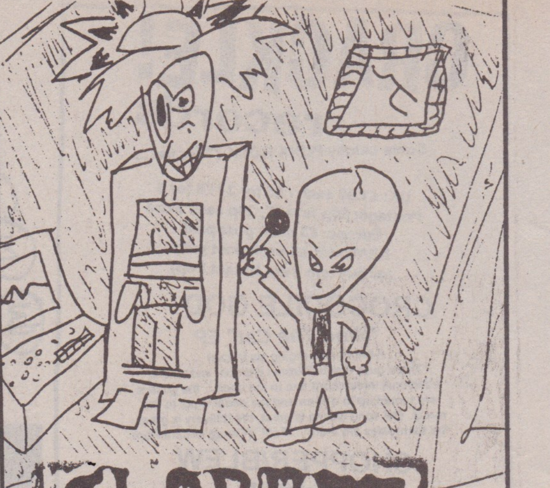

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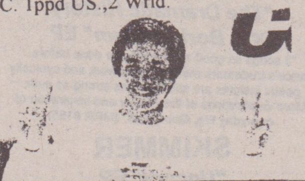

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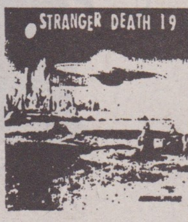
ELS-013 Spiffy: Secret +2

This band features *Ray Cooper & Tony Lombardo*. Recorded in Colorado by *Stephen Egerton & Bill Stevenson* of *All/Descendents*. Great pop songs from the masters. Limited edition of 300 on blue vinyl.

ELS-012 Buford EP

Noise pop at it's best. The band's strongest material yet. Four Songs, color sleeve. A split release with Noise Patch



ELS-011

Stranger Death 19: Astral Pilot EP

3 songs from the newest band out of So. Cal. Recorded & mixed by *Mark Arnold* of *Big Drill Car*. Guaranteed to please pop enthusiasts.

Also available reissues of

ELS 005- Fu Manchu: Pick-Up Summer 7" &
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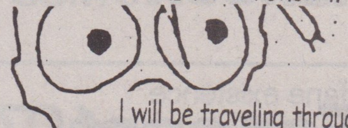
Four's First 7"

DENVERS FINEST PUNK!

Read MRR #162 for a review if you care



I will be traveling through the LA and San Fran area in May-June. I am filming a upcoming video Documentary on PUNK ideals, bands, labels, stores, zines, venues. If anybody could help please write or call before May. also write for more info!

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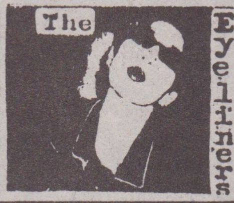

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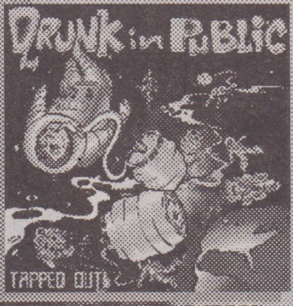

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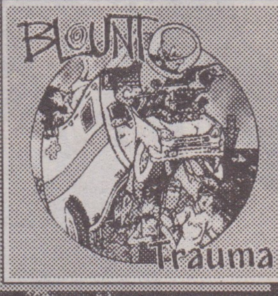

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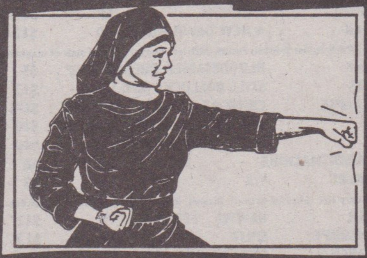

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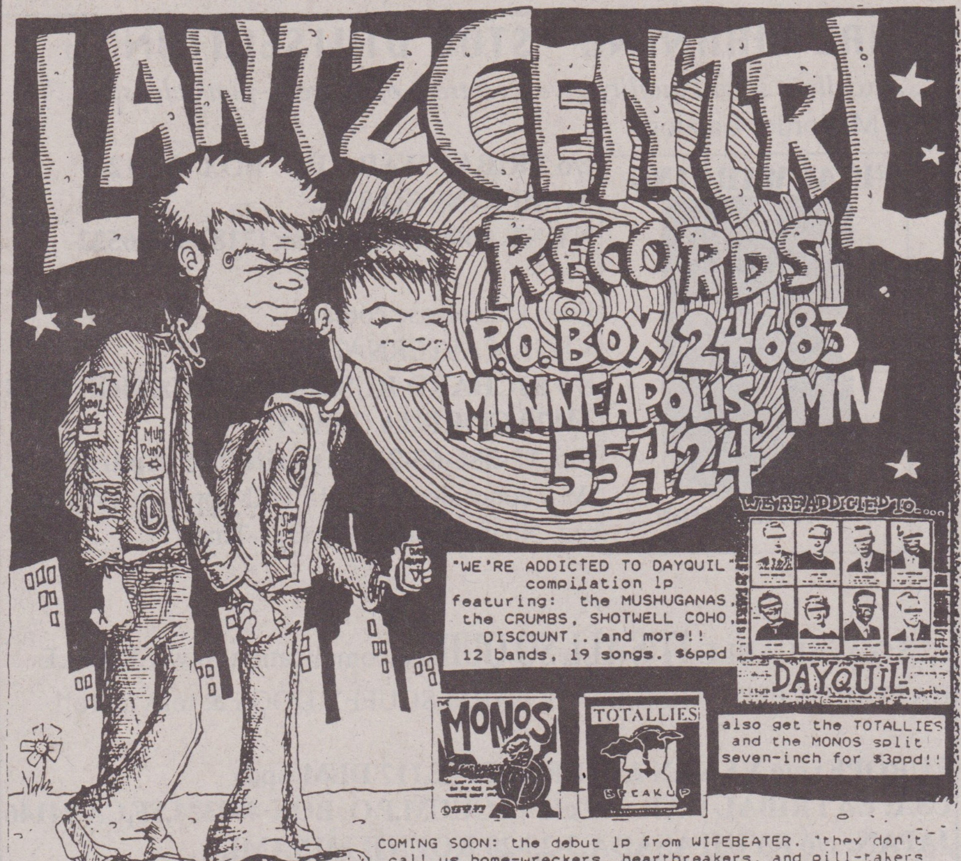

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ADAMS ALCOHOLICS USA TOUR 97

MAY

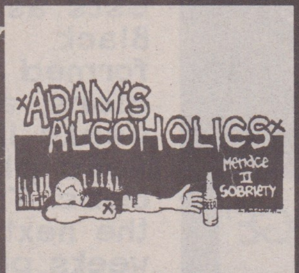
29-Arizona
30-Friday in Corona, CA
31-Bay Area ?

JUNE

1-Portland, OR with Brainsick
3-Seattle, WA with Brainsick
4-Utah ?
5-Denver, CO
with Pinhead Circus
7-Kansas City, MO ?
8-Milwaukee, WI ?
10-Chicago, IL ?
11-Detroit, MI ?
12-Cleveland, OH ?
13-Buffalo, NY ?
14-Binghamton, NY
with Six-O-Seven
17-Boston, MA ?
18-New York City ?
19-Philadelphia, PA ?
20-DC area ?
21-Richmond, VA ?
22-Spartanburg, SC
at Ground Zero
23-Gainesville, FL ?
24 or 25-New Orleans ?
26-Austin, TX ?
27-Norman, OK ?
28-Albuquerque, NM ?

? means the show is not confirmed yet so if you can hook them up with a show in your town please give Anthony a call at (602) 837-8222

OUT NOW!



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"MENACE TO SOBRIETY" 7"

$3ppd US/$4ppd Can&Mex/$5ppd World

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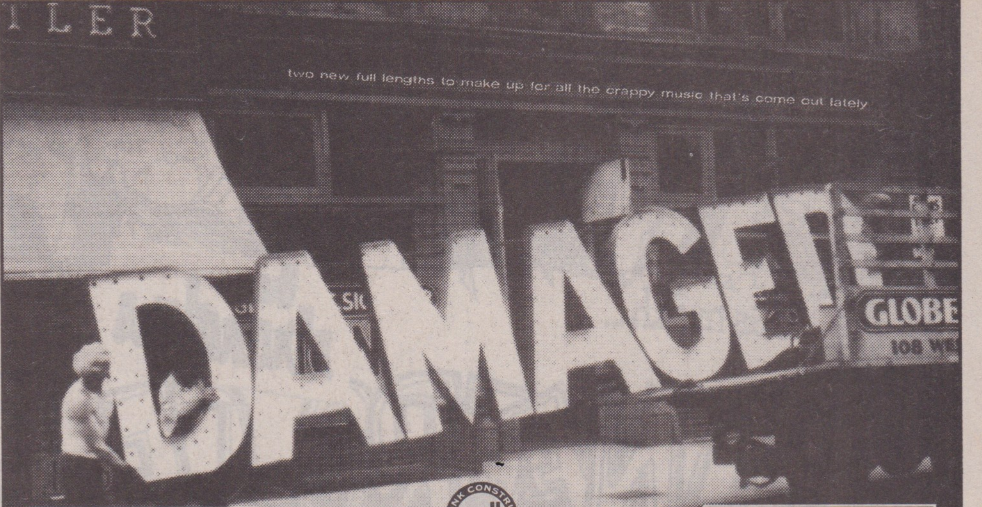

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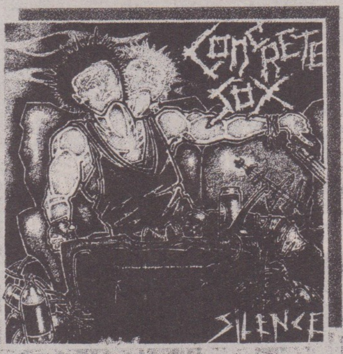

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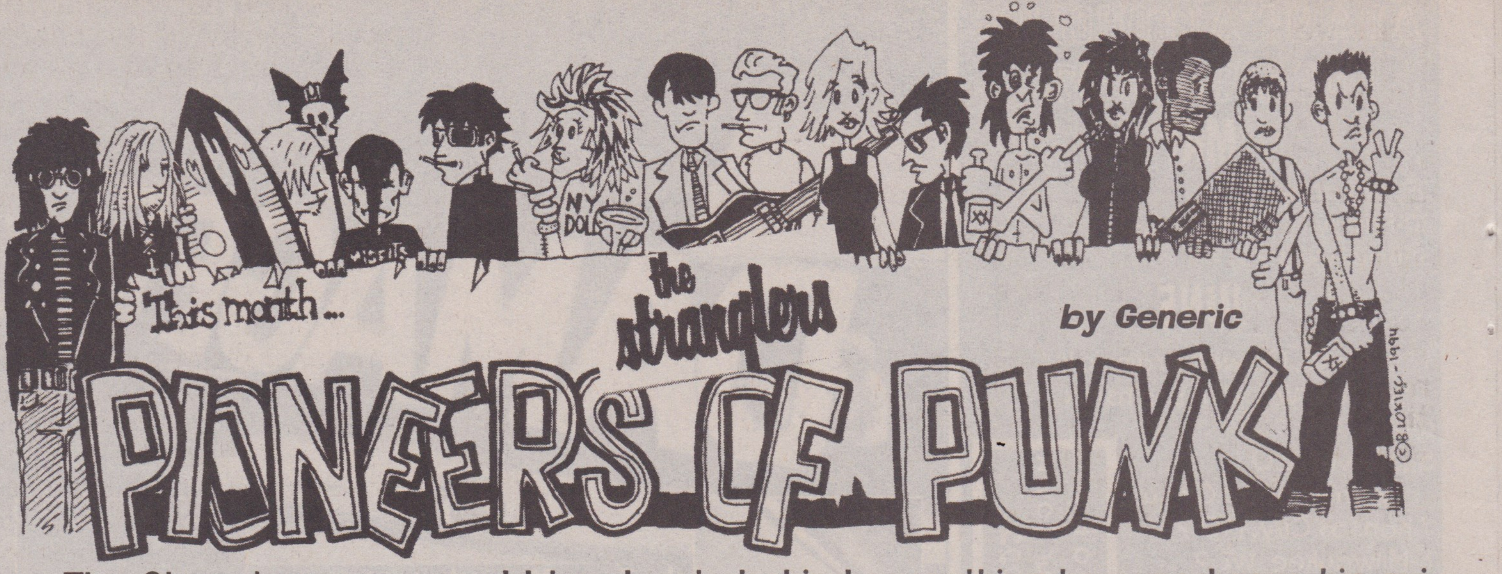

'This month...

the stranglers

by Generic

PIONEERS OF PUNK

The Stranglers are an odd band, not quite fitting in to Rocknroll's strict criteria. New Wavers's would condemn them for their Punkness, and Punks would ridicule them for their "tired" use of keyboards and for being too old. They were in their twenties! And besides the drummer had a beard! Well a lot of bullshit surrounds an audience's opinion of a band. I like to take the Stranglers for what they are worth, some great singles and three fucking great albums. When possible, I like to separate politics and bullshit from music, so I can enjoy the music.

Hugh Cromwell, former, singer, and guitar player of the Stranglers was born in London in 1957. His parents were middle class and encouraged him to become a doctor. Hugh always had a passion for music, but played the game. He studied bio-chemistry. In 1975, Hugh took a job in Gutenberg, Sweden, in a hospital as a lab technician. He was playing in pubs in a band called Johnny Sox by night, and falling asleep on the Bunsen burners and test tube by day. Finally he had enough, and gave in to his true passion of music. He quit his job and returned to London to play music full time. As a romantic gesture to his leaving his well paid security, Hugh left behind everything he owned save his guitar. Once in London without anything, he found himself living in squat in London. Homeless and penniless, Hugh found it impossible to keep Johnny Sox together. The rest of Johnny Sox returned to their "straight" lives and "real jobs". Hugh met up with Jet Black. Jet Black was a drummer that shared Hugh's interest in music, equally as important, Black had a home. Hugh went to live with Black in Guilford. It was there the two met Jean Jaques Burnell who was a bass player with similar interests as Hugh and Black. The trio formed the Stranglers, and a few weeks later they were playing the clubs. They spent the next couple of weeks playing as a trio. This is still 1975, the Stranglers were playing their originals as well as Chuck Berry and Eddie Cochran covers. The three piece met up with Dave Greenfield who played keyboard. Greenfield join the band completing the group, and bringing a new dimension to the band.

the stranglers
'SOMETHING BETTER CHANGE'
STRAIGHTEN OUT

Everything fell into the place. The four were all very dedicated to the same musical direction, and had great integrity, they felt like "nothing could stop them". At this time, pre-dating the Sex Pistols, England was in its infancy of a musical explosion. The pubs were being frequented by new exciting bands that were not quite the Punk of the next couple of years, but not the same tired bands of the last decade. Joe Strummer's 101'ers, (later of the Clash), and Eddie and the Hot Rods were among the best. And now the Stranglers were taking their place. Starting to attract a sizeable following, the Stranglers camp were filled with soon to be Punks and New Wavers. As the British music scene was being split, the Stranglers felt most at home with the punk scene. At this time the Stranglers held true to their musical integrity. They were not totally accepted by any musical world, but it did not concern them. The Stranglers even ran their own fanzine called "Strangled". When the Sex Pistols frenzy hit in England, the Stranglers found themselves supporting the Pistols in all the major punk events. Most of the Pistols, Damned, and Clash fans considered the Stranglers to be a "New Wave" band, but the Stranglers held their own. During the British ban on Punk shows, due to Punk's degradation, Hugh Cromwell wore a T-shirt that simply read "FUCK", on stage at the Rainbow. The four silly letters on his T-shirts raised many eyebrows in England, but help to show the Strangler's allegiance. The Stranglers songs are mostly socially aware. Hugh and the Stranglers have been accused of being sexist, due to songs like "London Lady", "Peaches", "Princess of the Streets", and "Sometimes", where Hugh states "Sometimes you got to smack her face". Hugh remarks that he was observing not criticizing.

the stranglers
No More Heroes... In The Shadows...

England's great Punk Rock Success (swindle?), brought record companies to a contract frenzy. This frenzy found the Stranglers being signed to United Artist. The Stranglers first release was the "Get a Grip on Yourself" single in 1977. Which was followed by their debut album "Stranglers IV (Rattus Norvegicus). This record is great, Despite some lengthy solos and experimental shit, all in all it kicks! The album charted in England's top 5. It did not make the charts in America, but America's charts are always filled with shit.

The Stranglers went on to put out two more fucking great albums. Despite the keyboards I find their music intense and funny. They have their share of longer self indulgent songs but they have many pun anthems like "something Better Change" and "No More Heroes". One of my favorite lyrics is in the song "Death, and Night and Blood", "... home is a black leather jacket fitting swiftly to my brain,,,,". It is a pity that the Stranglers did not break up after their third record. Sure, they did come out with a couple of good songs afterwards, but it's not worth the search through all the piles of shit. It's like that scene in "Trainspotting", when the two guys in the park are discussing that for some reason things are only cool for so long. One guy gave Lou Reed as an example. The other guy said that some of Lou Reeds new stuff is still cool. Then the first guy said yeah that's what you say, but you know it sucks. It's true! It seems like a lot of England's original punk bands had a compulsion to "mellow out" with age. Pity. Any way check out the Stranglers first three, I'm sure you at least heard a couple of songs on one of the many punk rock compilation albums that are out today. I recently heard that the Stranglers are currently touring. Hugh Cromwell is not in the band, but I heard that Nox from the Vibrators is singing for them. Could be interesting, maybe they'll come to Florida? Elevator Music is putting out a compilation of the Stranglers called "No More Heros". There are a lot of cool bands on it, look for it soon.

Discography: (only records worth mentioning)
"Get a Grip On Yourself" single (1977)
"Stranglers IV (Rattus Norvegicus)" **LP** (1977)
"No More Heros" **LP** (1977)
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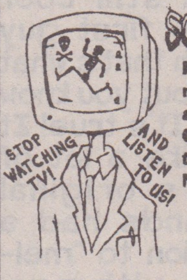
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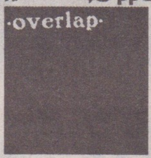

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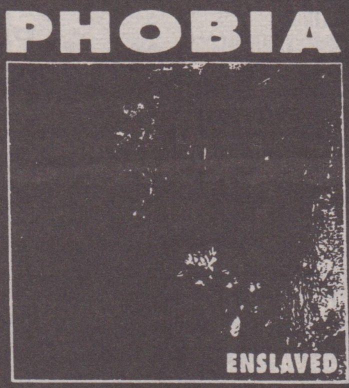
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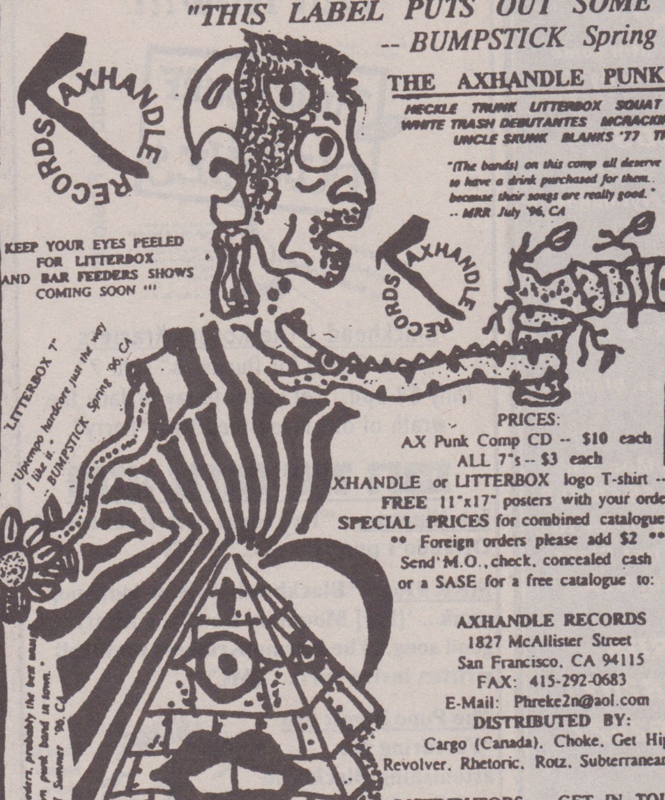
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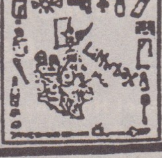

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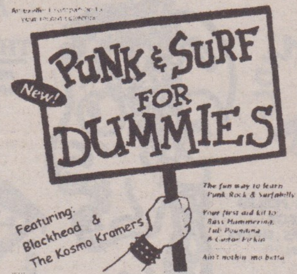
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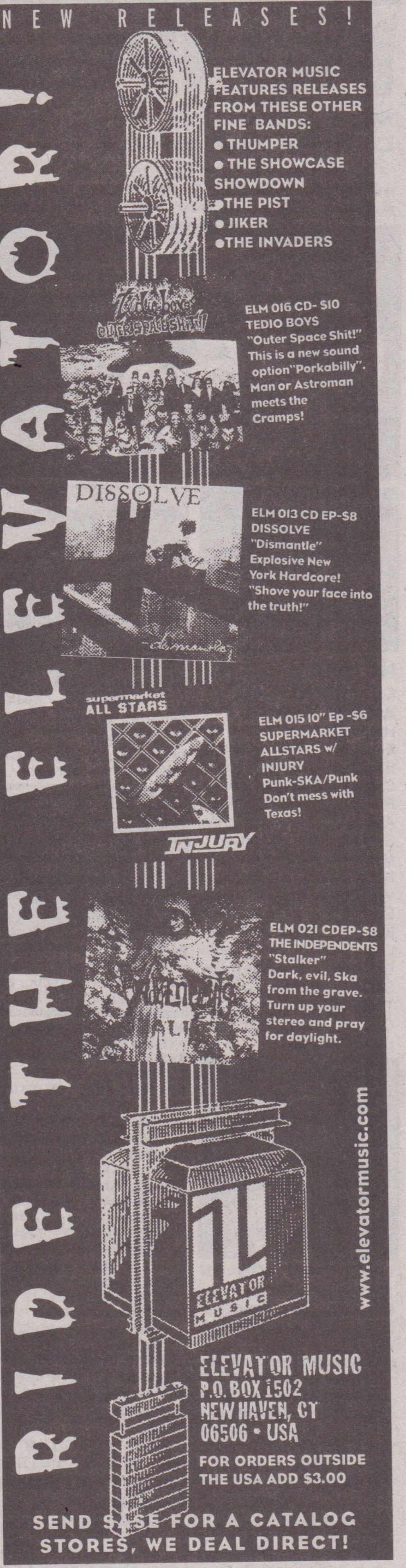

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MUSIC REVIEWS

ATOM HEART/SILICON DICK - split CD

Finnish stuff. ATOM HEART sound like the DOUGHBOYS/ TWO LINE FILLER with so-so results. SILICON DICK is somewhere inbetween AmRep and drunk punk also with so-so results. (RL)

(Maho Pop, PO Box 69, 40101 Jyvaskla, FINLAND)

AUTOMATICS
TEN MORE GOLDEN GREATS

AUTOMATICS - "Ten More Golden Greats" EP

I really miss the days when 10 song EPs were the norm. Ten great blasts of punk somewhere fitted between garage and pop. Most songs are under a minute and the production is raw enough to keep it all interesting. Punk! (LH)

($3.50 ppd: Mutant Pop Records, 5010 NW Shasta, Corvallis, OR 97330)

BAMBI - "May Contain Traces Of Peanut" CDEP

This 4-piece Irish band plays good mid-tempo to fast pop punk/ rock on this disc. The vocals are in that sung yet spoken style which I like. I must say they don't sound Irish at all. Kind of American midwest punk actually. Oh, the techno bonus track was not fun. (MM)

(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

B.P. - "Draft Beer Not Me" CD

This is an old Florida punk band from the mid-'80s. Though this nothing groundbreaking, it was quite refreshing to catch a blast from the past. This rolls along with 19 songs of fast pissy punk, that will have you skankin' around the room in no time. They deal with all your favorite '80s topics, including a song about living in the suburbs. Why doesn't anybody sing about the living in the suburbs anymore? Did all the punks move to the city? (RC)

(No Clubs Records, 5900 S. Tamiami, Trail #K, Sarasota, FL 34231)

THE BUSINESS - "The Truth, The Whole Truth, And Nothing But The Truth" LP

This record disproves all those adages about old punk rockers. "The Truth..." is some of the BUSINESS' very best work! It's as the lyrics state in "Spirit of the Street", "If you make a stand, I'll stand with you. If you take my hand, we'll see it through." The BUSINESS have been taking that stand and sticking to their principles through thick political bullshit for over 15 years. In "One Common Voice", the BUSINESS sing "The rich man makes his way to capital goal as a working man tries to make his way in the world." The BUSINESS give you a glimmer of hope in an altogether fucked-up society. Get this brilliant reord as soon as you can! (BR)

(Taang!, 706 Pismo Ct., San Diego, CA 92109)

CELLOPHANE SUCKERS - "Burnin' Miss City" LP

German metal-garage with mandatory SONICS cover. VOID/ FAITH-esque production with "This Is Boston, Not L.A." vocal styling. Hip-hop influenced liner notes with a SUPERCHARGER cover that sounds like it's being played by THE SCORPIONS (the bad '80s SCORPIONS with Michael Schenker, not the good '60s SCORPIONS). Sounds exactly like of bunch of confused Bavarians should sound, except slightly worse. (CH)

(Arm Records, Wallstrabe 21, 40213 Dusseldorf GERMANY)

CHARLES BRONSON/QUILL - split EP

QUILL is the freight train heading straight for you, but your sorry ass is all tied up and laying on the tracks. Extremely fast hardcore throughout, but with good recording which keeps everything from running together. The music routinely stops for some bass work and then picks right back up. CHARLES BRONSON is great on two levels. One, the lyrics are top notch; sarcasm, wittiness, and relevance, all rolled up together. Two, musically they rage; fast shit and even when it slows down, it ain't for long. As with QUILL, they put some effort into the recording quality which makes all the difference. Great FAITH cover. (TH)

(Nat Records, Ave. Shinsaibashi 8F, 18-6, Nishi-Shinsaibashi 2, Chuo-ku, Osaka 542, JAPAN)

CHEAPSKATE

CHEAPSKATE/STEEKY - split EP

STEEKY are poppy, but still have an edge probably due in part to the raspy vocals. The tempo could be sped up a bit, but this is still good. CHEAPSKATE's first two songs, on the other hand, are plenty speedy. Like humping rabbits. One-two, one-two drums, barking vocals, good stuff. (JN)

(11 Chester Ave, Bangor, Co. Down, BT20 3JG, NO. IRELAND)

CHOPPER/BLEW - split EP

CHOPPER play good UK style pop-punk that fans of SNUFF and MEGA CITY FOUR might like, BLEW are Japanese pop-punk, and one of their tunes is pretty rockin. (MC)

(Crackle, PO Box HP49, Leeds LS6 4XL, UK)

CIVIL DISOBEDIENCE - "Invention Extinction" LP

With its roots coming from the older, fast charged political punk of the early '80s this lacks the metal influence of so much (for lack of better words) "crusty" music that seems so prevalent now. The difference is subtle but with their more quirky, brittle, and ultimately more creative qualities they manage to transcend much of the boring genericness of this style of punk. Aesthetically, there's nothing astonishingly new and innovative about this; bands have been playing this same stuff for over 15 years. But what sets this or any band apart for that matter is that intangible drive and passion that makes the music feel as though it comes from real people's lives and not from some fucking textbook. (MK)

(Profane Existence)

CLARK'S DITCH - "Trafalga Moron" CD

Okay, I'd feel like a fool if I didn't mention that they have a song called "J. Church". What is going on there? I would say that is reason enough to include a lyric sheet! Anyway, this is a pretty good disc. Musically it reminds me at times of a more prog version of IGNITION. Harsh vocals are still interesting enough to carry a whole CD's worth of music. Interesting parts not dependent on tunefulness. (LH)

(Dart Records)

CLINT - "Another Night In Lonelysville" CD

First off, any band that belts out 25 tracks in under 45 minutes deserves a serious listen in my book. CLINT live up to the test by playing a fast-tempoed pop punk that did not wear thin after a few tracks. This was actually enjoyable all the way through, great to listen to while cleaning up the house. Worth buying. (CW)

(Dental Records, 1503 E. Evans Ln., Placenta, CA 92870

MUSIC REVIEWS

COA - "Smell Me, Smell My Grandfather" CD

This sounds like something Alternative Tentacles would have released. You know, a drum and bass combo that straddles the line between punk and jazzy noise. Hmmm, I don't like it. (JF)
(Japan Overseas, 6-1-21 Ueshio, Tennoji-ku, Osaka 543, JAPAN)

COLD COLD HEARTS - LP

This record is great. I haven't laughed so hard in a long time. You'll recognize Allison's singing, you know, from BRATMOBILE, there's no one else like her. The lyrics are so weeeird! They are really insightful and hilarious. My favorite is "5 Signs: Scorpio," which their fans may note is the most "normal" song on the record... but so what? I'm a little square. The whole thing is incredible, though. It's really out of control. The playing and singing are a lot more powerful than I expected. I did have to skip through the talking songs, but there's only two (I never liked talking songs). (GS)
(Kill Rock Stars)

CONCRETE SOX
SILENCE

CONCRETE SOX - "Silence" EP

Yeehoo! This is more of the type of hardcore I get into... It has a nice flow to it, but you can still totally rock out and dance. There are mosh parts, and solos too! This has an old school feel to it because the band is old school, with a tinge of AGNOSTIC FRONT and ECONOCHRIST. I am so down for this...yes! (LU)
(93 Allington Ave, Lenton, Nottingham, NG7 1JY, UK)

The COUNTBACKWURDS
SORRY CHARLIE!

COUNT BACKWURDS - "Sorry Charlie/Alligator"

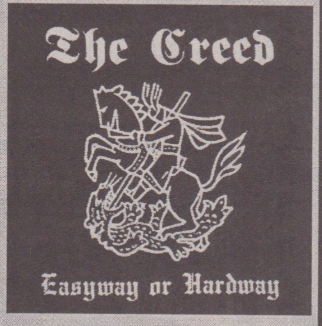
The most cherished fixture at the Purple Onion apart from the rainbow-tinsel curtains and Tom Guido's face. "Sorry Charlie" is their tribute to the cartoon tunafish that talked like Phil Silvers, if you know what I'm talking about and I think you do. "Alligator" is an attempt to launch a teen dance craze (as in "do the alligator"). For the sake of the out-of-state crowd, the line-up contains at least one former MUMMY, but the COUNT BACKWURDS are all the more available to play at your next "kegger". Knock yourselves out. (JH)
(Telstar, PO Box 1123, Hoboken, NJ 07030)

COUSIN DALE - "Tossin' Helmets" CD

Whiny, voice crackin', gaga googoo over girl pop punk with ineffectual drums. I usually like punk bands with stronger, heavier drumming, and with vocals mixed a bit lower, without the extended "whoa whoas". This should probably be filed under "Alternative". (HM)
(Petunia Records, 1522 48th Ave. #3, San Francisco, CA 94122)

CREAM ABDUL BABAR - "The Backwater Of Masculine Ethics" CD

Oh boy, don't really know what to say about this one. It's got harsh screamed vocals over edgy guitars, with a saxophone making noise too. It's pretty together sounding, but I just can't seem to get into this. Reminds me of the type of band that would open up for a band I really want to see, but would play so long that I would get a headache by the time the good band went on. (BG)
(AAJ Records, 1350 Mahan Dr #E4 Ste 203, Tallahassee, FL 32308)



THE CREED - "Easyway Or Hardway" EP

Sorta uneventful and amateurish, which is surprising coming from a Japanese band. Answer lies in this label's dedication to the spirit of 'real punk', not just 'having fun'. Given that, this band deals in early '80s UK-type plodding punk, and, given time, may get past that ANTI-PASTI drudgery. You can have fun *and* still be stick to your guns. (TY)
(Bricks Records, 1-13-14-ZEZE, Ohtsu Shiga 520, JAPAN)

CRESS - "Monuments" LP

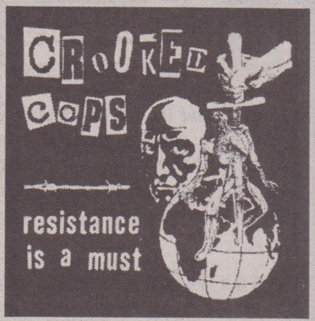
Oh dear, a big picture of Stonehenge on the cover... I held my breath in the hope that it wouldn't be a load of hippie nonsense. Of course, the mad Northern bastards at Flat Earth haven't let us down. This is decent crusty punk, with multiple fifty roll-ups a day vocals, pounding rhythms, and lyrics about animal rights. This is top notch for this stuff, especially the song "Sirens" about not giving coppers guns (yep, British bobbies are unarmed, apart from their truncheons...). Cash your giro and send off for this one ASAP. ACAB! (AM)
(Flat Earth, Bradford Music?, PO Box 169, Bradford, BD7 1YS, UK)

THE CRIMINALS - "Never Been Caught" LP

Their first full length is finally here. One of the only East Bay punk bands that genuinely plays old style punk. Solid production lets the record rely entirely on songs and performance. In a lot of ways, it reminds me of THE GERMS or old L.A. punk. Not much innovation, but that's not what you want from a band like this. (LH)
(Lookout Records)

CROCODILE GOD - "Mind The Cat" EP

Big guitared-pop-punk from the UK that's squarely in the SNUFF-MEGA CITY FOUR arena (isn't it cool how we can instantly square-peg anything here at Maximum?) with instances of the poppy side of the HARD-ONS thrown in. Well produced with the guitars and vocals turned up pretty high in the mix. In my old age, this is what we call "pleasant" and leave it at that before we leave the house for tennis or something. (JY)
(Crackle!, PO Box HP49, Leeds, LS6 4XL, UK)



CROOKED COPS - "Resistance Is A Must" EP

CROOKED COPS from Switzerland whip out 6 songs of fast thrashy hardcore with a strong political slant. This comes with a huge booklet in German, with English translations for the song lyrics. They deal with radical ecology, veganism, right-wing politics, the oppression of women, and more. It doesn't get anymore DIY than this! Please show them your support. (RC)
(Mike Kessler, Burghalde 8, CH-6110 Wolhusen, SWITZERLAND)

CRUELLE SECTION - "Oi!" EP

Boring oi title, boring oi music, and I'm glad I can't understand the lyrics. Should have stayed a demo. (TB)
(One By One Records, Bellevue, 56450 Theix, FRANCE)

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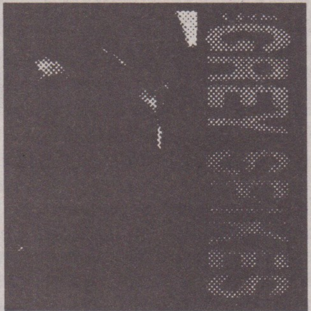

GREY SPIKES
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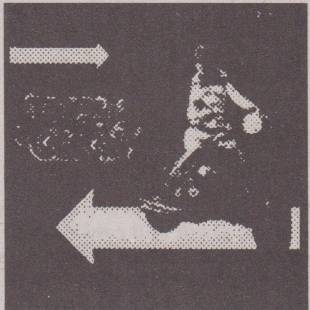
(1+2CD106)
2nd & last CD by LA's power punk combo. Feat. wall of guitars and coolest vocals. It's awesome.



FIFI & THE MACH 3
MACH A GO! GO! CD
(1+2CD091)
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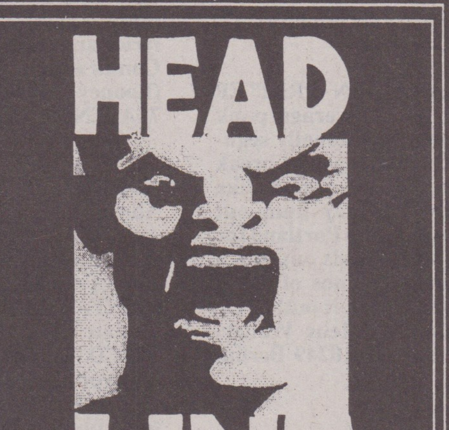

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MUSIC REVIEWS

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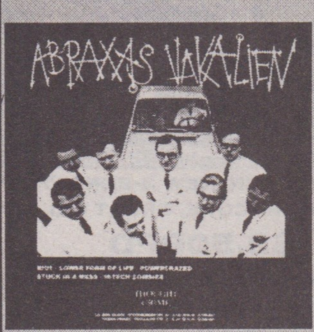
A.O.C. - "Rappelle Toi Didier!" EP

French mid-tempo... oi!! Not exactly my forte, and the lyrics are in French too. All I can say is I'm not too crazy about it. I guess I'm obliged to give some sort of musical assessment, you know... I think it's very boring. But if I was an oi lovin' Frenchman, woah bubby!!! Hold me back!!!! (RY)
(One By One Records, Bellevue, 56450 Theix, FRANCE)

ABNOOM@L
TALES FROM THE FAT SIDE

ABNORMAL - "Tales From the Fat Side" EP

This band won me over right away with their silly ass song titles, lyrics and art work. Add to that some raw as fuck, punk rock 'n' roll similar to Norway's FUCKUPS or really early QUEERS and you've got a guaranteed winner. Five songs in all, so you know you're getting your money's worth. (RM)
(Hit Me Records, Diechmansgt. 17, 0178 Oslo, NORWAY)



ABRAXAS VAKALIEN - "Riot" EP

This is above average punk that rages along, occasionally seguing into an odd instrumental break that seems out of place. Sounds like BORN AGAINST if they hung out with the crusty punks in Portland for too long. The sleeve folds out into a poster with lots of photos of death and destruction. Check it out! (RC)
(Thought Crime c/o Jens Walter, Petersburger Str. 68, 10249 Berlin, GERMANY)

ABSTAIN - Defy" CD

DISRUPT has been reincarnated in Orange County, and they're a mutated gene now known as ABSTAIN. The music is full-on thrash with metal influences racing along at a fast pace from pretty quick to total blur. Vocals are wide open yelling that is equaled to swabbing one's ear with an 80 grit sandpaper, same with the guitars. Double your pleasure! And then there's plenty of double bass drum action. I'd like to see these guys live. They have an anti-smoking song, you can't go wrong there. (MA)
(Profane Existence Far East, distributed through Profane Existence)

ACCIDENT - "No Romance For You" CD

Archival collector scum stuff from a Seattle band best known for their sought-after "Kill The Bee Gees" single from '79. The other tunes, which I assume are unreleased are in a similar mode: fast tunes with high screechy female vocals and a somewhat campy approach. Sorta if the REZILLOS came from some American suburb and listened to the AVENGERS. Found myself tapping my toes to the infectious "Secret Police" and "Dixie", very wacky and very cool. Recommended. (JY)
(Chuckie Boy/Knifeman, 2802 East Madison #116, Seattle, WA 98112)

ACTIVE MINDS - "Free To Be Chained" LP

Intelligent political punk rock like you don't hear much of these days. This LP only release has 20 songs that attack the system from all sides. While I really like and support what this band has to say, I only wish their music was more compelling. The basic English thrash punk loses interest quickly. The LP comes with 2 booklets. One has the lyrics with reasons the songs were written. The other is a helpful DIY guide explaining how to put on shows, print magazines, start a band, make records or tapes and doing a distro along with some European addresses. If you enjoy CRASS or SUBHUMANS seek this out. (MM)
($9.00 ppd: Loony Tunes Records, 69 Wykeham St., Scarborough, N. Yorks, Y012 7SA, ENGLAND)

ACTIVE MINDS - "I'm Not A Tourist... I Live Here" EP

This is one band that puts a lot of thought and time into their music, lyrics, and packaging. Everything I have ever picked up from this band has always given me a lot to think about and consider. the music is gritty UK punk with gravelly vocals that hit like a brick. The lyrics are scathing looks at drinking, punk, Capitalism, and more. Comes with a thick lyric and opinion booklet. Excellent. (MA)
(Looney Tunes, 69 Wykeham St., Scarborough, N, Yorks, YO12 7SA, ENGLAND)

ADRENALIN O.D.
N.Y.C POLICE
120 762
4 4 58
sentimental abuse

ADRENALIN O.D. - "Sentimental Abuse" EP

They're back...if only for one show and an accompanying EP. Things start off with their cover of MENTAL ABUSE's retarded anti-lesbian rant, "Sock Woman," a FRIED ABORTIONS-style slice of funnypunk that's almost as flagrantly irresponsible as it is, well, sorta funny. Out of the remaining three trax, only "Rock and Roll Gas Station" (with Spanish lyrics!) shows signs of the thrashy band's classic style; the two remaining tunes are listenable filler. (SS)
(Headache Records, PO Box 204, Midland Park, NJ 07432)

AEROBITCH - "C'mon Cop, Make My Day" CD

Energetic punk rock that wants to be retro, but rocks a little too hard to sound '77. Basic and powerful a la the CREAMERS with cool catchy short songs. Good raw production and good snotty gal vocals. Somewhere between punk rock and early hardcore-this is pretty great. (RL)
(Rumble Records, Apdo. 47162, 28080 Madrid, SPAIN)

ASSRASH - "Up The Punx" LP

Kick-ass drunk punk rock from Minneapolis. Vomiting up social commentary hard and fast with all the anger of a hangover. Even better than their "Save For Your Doomed Future" EP. (TJ)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

MUSIC REVIEWS

DAHL, JEFF - "French Cough Syrup" 10"

Why does this 10" look familiar? Why does it sound familiar? Cuz it's the zillionth JEFF DAHL record this decade! Actually, this is one of the better recent ones, fairly up-tempo and sounding tough. A full LP's worth here. (TY)

(Triple X Records, PO Box 862529, Los Angeles, CA 90086)

THE DAISIES - "Mom Burns Big Bucks" CD

Once again a German band that sounds like they should be on Fat. But that's cool. If that's what they wanna do, then let' em right? I mean, I like it, 15 songs that are fast and wild. Just how I like'em. These guys remind me a lot of a fellow Wolverine band, AXEL SWEAT. And they were really awesome as well. So that should tell you somethin', right? If you can get your hands on it, it's worth it. (AT)

(Wolverine Records, Benrather Schloßufer 63, 40593 Düsseldorf, GERMANY)

DAVID STORMER #3 - "Voice" EP

This would a perfect fast, powerful, HC EP if it were 3 songs long, but sadly it's 5. The additional ones unveil an evil, "funky" side of this Japanese band. But most EPs are only 3 songs long anyway, so check it out. (TJ)

(Counselor Records, 825-Nagahama Maizuru, Kyoto 625, JAPAN)

DEMENTED ARE GO - "In Sickness And In Health" LP

Quite possibly one of *the* greatest (and sickest) psychobilly bands around (along with the MUTILATORS that I review later on in this ish). This band never ceases to amaze me when it comes to putting out great songs. I mean "Pervy In The Park" and "Transvestite Blues"? I love this shit! No psychobilly that I've ever heard has got a damn thing on this band. This reissue of the 1986 LP has got a picture of Mark (the singer) in a wedding dress!!! What the hell are you still reading this for!? Get off your ass and buy it now, chump! (AT)

(I.D. Records, 1-2 Munro Terrace, London SW10 0DL, ENGLAND)

DEMOLITION DOLL RODS - "Tasty' LP

It looks like JON SPENCER co-wrote some of these songs, very trashy garage punk, a '90s CARRIE NATION, remember Russ Meyer's "Beyond The Valley Of The Dolls"? (EC)

(In The Red, 2627 E. Strong Pl., Anaheim, CA 92806)

DESTINATION VENUS - "Rot 'N' Roll" CD

Basically, these guys have made an unsophisticated, sloppily executed, pop, rock 'n' roll-ish punk CD. Lyrically, they're happy-go-lucky songs about fun, trivial things in life. Fortunately, their saving grace is this rough DIY quality about the entire package. This gives them that "new band" charm. If they were tight and slick they'd be awful. (HM)

(Smokin' Troll, 48 Llwyn Beuno, Bontnewydd, Caernarfon, LL55 2UH, UK)

DETESTATION/ABUSO SONORO - split EP

DETESTATION have that peace punk-dervived hardcore sound, kinda DISCHARGE, kinda CRUCIFIX, with a woman or a eunuch singing. They're pissed and they're from Portland. ABUSO SONORO are even faster on their two songs, still playing peace punk-derived hardcore, but with more of a cookie-monster vocal. They hail from Brazil and also have plenty to be pissed about (TY)

(Six Weeks Records, 225 Lincoln Ave, Cotati, CA 94931)

DEVOID OF FAITH - "Discography" CD

A twenty five song collection of almost everything they've released thus far—which is both impressive in quantity and quality. One of the few bands in recent years who've managed to put out a bunch of records and have them all be top quality - ferocious hardcore with the honest edge that's attracted the ear of people who aren't even normally into hardcore (like my roommate!). Political, solid and highly recommended. (TM)

(Hater Of God, PO Box 1371, Troy, NY 12181)

DICKS - "1980-1986" CD

A collection of classic stuff from this political Texas band from the '80s. Includes rarities such as their 1st 45 and some tracks from their "Kill From The Heart" LP. At 57 minutes, I only wish they tapped this out with more of this great stuff. A must for collectors and punk historians. (RL)

(Alternative Tentacles, PO Box 419092, San Francisco, CA 94141)

DIE MY WILL - "Out From The Mouths Of Saviors"CD

Seven songs of pure heaviness. With the guitars tuned way low, this comes off as psuedo-death metal, containing all the good qualities of the aforementioned genre, while discarding the cheese shit. It comes down to hardcore kids doing total metal projects better than the metal kids. Check it out if you don't fear metal. (MW)

(Drawn And Quartered Records, 20 Newell Ave, Bristol, CT 06010)

DIRGE - "The Impossible Sit Up" CD

The only thing I can say about this is that it reminds me of college rock. It has nothing overly interesting and it is definitely something that I would hear on the radio if I was driving a car down the freeway. Alterna-rock in the house! Yuck. (LU)

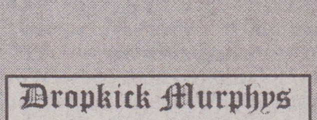
(PO Box 291, Mooloolaba 4557, AUSTRALIA)

DIVERS - "Chevron" CDEP

Four tracks on this EP from the north of England. Guitar wash that's equal parts distorted noise and melody. Driving rhythms... Not enough hooks but melodic all the same. Almost like a more punk SWERVEDRIVER or something. (LH)

(One Louder Records, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, UK)

DROPKICK MURPHYS - "Fire And Brimstone" EP



Here's another fine record that, with the DUCKY BOYS, reminds the rest of the USA how fuckin' hard the street-punks of Boston are! Peruse some of the thought-provoking lyrics in the song "Never Alone": "We got loyal friends, we keep our heads held high. We'll stick together, you and I. Don't need no guns or drugs on our streets, just a place to go and the boots on our feet." The DROPKICK MURPHYS inspire a kind of comradery and street-spirit that is sadly lacking in many punk scenes. Listen to the urgency of Mike's singing in "Take It Or Leave It"! This band makes good records! Go see the DROPKICK MURPHYS live at your first opportunity; you will be swept away by the sheer power of their performance! Buy this record to tide you over til the show! (BR)

(Cyclone Records, 24 Pheasant Run, Merrimack, NH 03054)

MUSIC REVIEWS

DOWNWAY - "Downway Is As Downway Does" CD

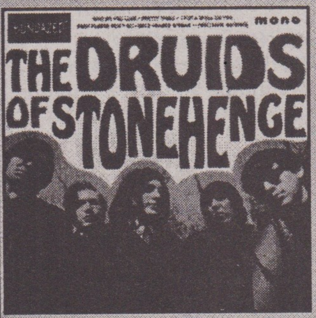
Wow, how original! (yeah right!) I hate that Gump shit! Fortunately, the band didn't suck. I actually really gotta kick out of this album. They kept reminding me of bands like SELF, FIFTEEN, and early FACE TO FACE. Which is hard to think of combined, but trust me, it's pretty damn cool. Ten awesome songs that are well worth what they ask. If you were smart, you'd try to get these guys. (AT)

($12 ppd: Hourglass Records, PO Box 223, 440-10816, Macleod Trail, S. Calgary, AB, T2J 5N8, CANADA)

THE DROPOUTS - "Come On!" CD

This band couldn't be having more fun at Magic Mountain. Not too cute or poppy, it's that vintage guitar sound that gives this garage band that good time rock n' roll flavor. A cross between CHUCK BERRY and DMZ. Not quite as great as recent MAKERS releases, but I'd recommend this to their fans. (RY)

(Unclean Records, PO Box 34627, San Antonio, TX 78265)



THE DRUIDS OF STONEHENGE - 2xEP

THE DRUIDS (later to add the "OF STONEHENGE" bit to their name) were virtually unknown outside the New York R'n'B scene of 1965-66, despite opening for some of the more famous acts of the time: THE YARDBIRDS, THE WHO, and THE PRETTY THINGS, and associating with the likes of JIMI HENDRIX and members of THE ROLLING STONES. These recordings capture them at their best: loud, live and mono. (Condensed from the liner notes.) These are great fucking records! The best of the American-white-boys-playing-British-white-boys-playing-American-black-men sound. This is an absolute must have for any fan of '60s rhythm and blues. (CH)

(Sundazed Records, PO Box 85, Coxsackie, NY 12051)

THE DUKES OF HAMBURG - "Star Club Show 1" LP

Sixties rock and roll is alive and well in California and I, for one, am very happy about it even if this a one-off joke band. I've been listening to THE REAL KIDS a lot lately and this reminds me alot of them which is a very, very good thing. High energy, low production and featuring members of THE MUMMIES and THE ASTRONAUTS (the German ones). Wow. Cool stuff. (CK)

(Dionysus, PO Box 1975, Burbank, CA 91507)

Dwarves
We must have Blood

DWARVES - "We Must Have Blood/ Surfing The Intercourse"

Man, being that I always hated the DWARVES with such a heavy passion, it may not be fair that I review this pathetic little single.... as a matter-o-fact I think this crock-o-shit sucks my hairy (untouched in nine months) cock!!!! I was so bored with it.... I had to throw on the latest by NO DOUBT just to clear my mind so I could write this review!!!! As far as I'm concerned, the DWARVES broke up years ago.... I'm not interested in this reunion shit!!!!! Neither should any other decent music fan out there.... on with new ways brother.... I'll take rap over this shit!!!!! (SW)

(Man's Ruin, 610 22nd St. #302, San Francisco, CA 94107)

THE DWARVES - "I Will Deny You" EP

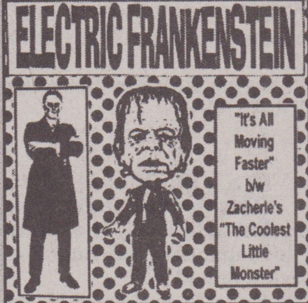
Pretty slick and well thought out for the DWARVES, but I can't help but crank it. "I Will Deny You" is infectious. I want more, more, *more*! The flip is some funky, sampled, bass boomin' filler that'll get any PC motherfucker irate. (HM)

(Reptilian Records, 403 S. Broadway, Baltimore, MD 21231)

1 MIO. SACHSCHADEN - "Nichts Dem Feind!" EP

Self-described "generic punk rock" pretty much says it all. Well played, with a definite throaty, thrashy edge, this doesn't really go much beyond generic. Oh well. Limited to 250 copies. (KK)

($5 ppd: Thomas Lindenbaum, Voxtruperstr. 12, 49082 Osnabrück, GERMANY)


ELECTRIC FRANKENSTEIN
"It's All Moving Faster" b/w Zacherle's "The Coolest Little Monster"

ELECTRIC FRANKENSTEIN - "It's All Moving Faster" EP

A re-issue of my favorite ELECTRIC FRANKENSTEIN single. I've said it once, I guess I have to say it a million times, if you do not own this on any format, what are you waiting for?!?! It's now back on the preferable 7 inch format on a new label and black vinyl (the original was on Puncrock Records and green vinyl). So please do me a favor and go out and buy this so I won't have to tell you again how great this is. Thanks. (CK)

(Frisbee Records, PO Box 130, Ardsley, NY 10502-0130)

THE EPILEPTIX

THE EPILETIX - "Self Hate" EP

Fuckin' nihilistic punk rock that's all about self-mutilation, being mentally fucked, rejection of society's mores, etc. Definitely lives up to the title. The style is raw, sloppy, and speedy. There's somewhat of an early L.A. feel with the guitars straining and squealing over some obnoxious vocals. The opening verse to "Self Hate" is pretty amusing; "I broke another heart just to feel good about myself, I broke another commandment but there ain't no hell, cutting my arm to show a scar, ask me about my goals, they're set real far". Extremely limited, so don't waste a minute. (MA)

($4.00 ppd: Rumble Fish Records, PO Box 85064, Westland, MI 48185)

ERASE TODAY - "London, New York... The World?/I'm Here Again"

Totally great melodic punk. The A-side is probably the best thing they've done. In many ways reminds me of HÜSKER DÜ around "It's Not Funny Anymore" mixed with LEATHERFACE. Good sounding production helps loads. Hey, one guy even has a moustache in this age of prejudice. (LH)

(JSNTGM Records, 64 Sedbergh Ave., Blackpool, Lancashire, FY4 4DQ, UK)

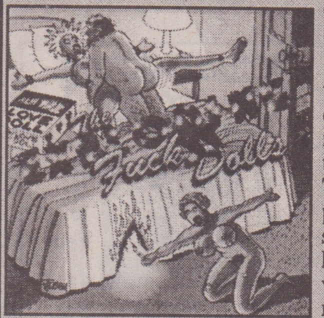
the Eyeliners

THE EYELINERS - "Broke My Heart/Too Late"

Female punk rock with a little tinge of hardcore influence. Fast songs, gruff vocals and catchy melodies. (CK)

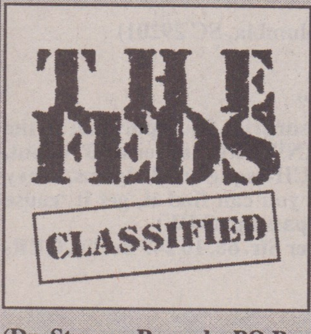
(Sympathy)

MUSIC REVIEWS



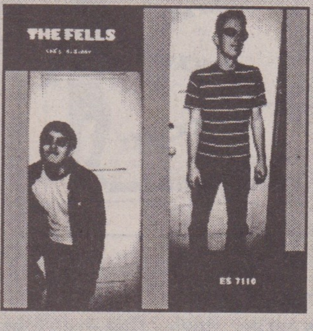
THE EXPLODING FUCK DOLLS - "Some Other Day/Call Me Stupid"

The first review I wrote was so vicious and this band is really not deserving of it. I started with "I'd rather watch paint dry than listen to this single again." I take that back. They're a bit more exciting than wet paint. What ruined it for me was the singer's vocals. It's difficult for me to like a song when I can't stand the vocals. Only positive thing I could mention about this release is that there's a hint of X on "Some Other Day." (MS)
(Munster Records, APDO. 18107-28080, Madrid, SPAIN)



THE FEDS - "Classified" EP

Is this that Chicago sound I've been hearing so much about? Real classic sounding '80s Midwest, dare I say... "melodic hardcore"? Well done, and enjoyable. Lyrics are a bit somber for my taste, maybe it's just the weather out there. It seems this band really needs to show us that punk rock has not changed for them since their '80s teen scene, which is hard for me to agree with, but I don't think those memories can be spoiled by mall punks either. (RY)
(Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701)



THE FELLS - "She's Alright/In My Head"

Southwest USA garage rock at its coolest. A simple, cheaply made little record - with the power of Estrus behind it, of course - that goes the distance. The FELLS are probably nice dudes you could set your mom up with. Glad to see they haven't faded away (since they're not the kind to burn-out), 'cause they've been around a while. The A-side is the burger, B, the fries. (RY)
(Estrus)

FIREWORKS - "Lit Up" CD

After all the rumors I heard about these guys breaking up I'm real glad to have a new CD by them (even if the rumors are true). One of the best in THE GORIES school of music. Trashy, dirty, garagey rock and roll. This is absolutely fantastic. (CK)
(Last Beat Records, 2819 Commerce, Dallas, TX 75226)

FOOD - "Rage" EP

Well, this is a good release in my opinion. I like the fact that they are fast, and powerful but have great beat changes in between. The vocals are dark and deep, but definitely contribute to the music more so than taint it. This is Japanese hardcore comin' at ya'! I wish this was more than a 7". Good stuff. (LU)
(Sin Iwashiro, 2-10-20 Kinrakuji, Amagasaki City, Hyogo 660, JAPAN)

FREEDOM FIGHTERS - "Bell Or Bat" EP

Hillbilly grunge rock from the Midwest. Philosophical lyrics with music that is equally centered around building up tension and the release. Nothing I would listen to, but I could see it getting played on college radio. (HD)
(Meat Records, PO Box 10203, Fargo, ND 58106)

GAMEFACE - "Cupcakes" EP

Ah, I can definitely sink my teeth into this one. GAMEFACE play pop punk the way it should be done. With style, a clever sense of perspective/humor, and songs that are really well arranged. This also sports crisp production and vocals that sound more impassioned than the last couple things I've heard from them. And you can never go wrong in my book with a PSYCHEDELIC FURS cover. Fuck it, they write great songs, period. The CD has a couple extra tracks. Get this. (BG)
(Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

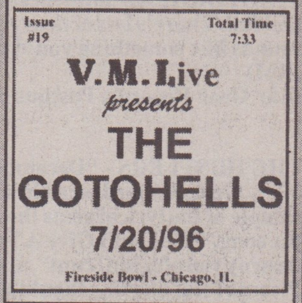
DANGER
EXTREMELY FLAMMABLE
KEEP OUT OF REACH OF CHILDREN
Gasoline
33⅓ RPM Recording
ESTRUS RECORD MANUFACTURING CO.

GASOLINE - "I Just Low" EP

Japan's GASOLINE sets THE MAKERS on fire!! It sounds like four guitars playing at the same time, BRIAN JONES, JOHNNY THUNDERS, STEVE JONES mixed together, and DAVID JOHANSEN and DARBY CRASH on vocals. You too can channel dead musicians, the possibilities are endless. (EC)
(Estrus)

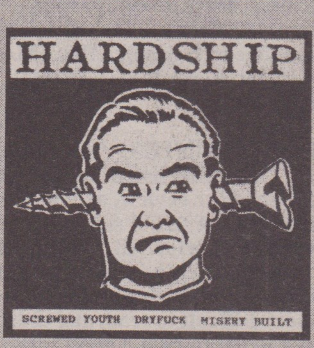
THE GEE STRINGS - CD

Late '70s/early '80s influenced punk rock with female vocals. Every song is a winner! This can easily stay in your CD player for weeks with no problem. Melodic, catchy and powerful, it's a simple formula, but not all succeed. Slowing down occasionally so the listener can catch his/her breath, most of tracks on the CD are pure punk rock. AVENGERS fans should give them a listen. (MS)
(High Society c/o Thorsten Wolff, Ehrenbergstr. 51, D-22767 Hamburg, GERMANY)



THE GOTOHELLS - "V.M.Live Presents..." EP

Dynamic, driving, three chord punk rock. Another V.M.L. winner with decent live sound and four pumped up ditties. Pick it up! (HM)
(V.M.L., PO Box 183, Franklin Park, IL 60131)


HARDSHIP
SCREWED YOUTH DRYFUCK MISERY BUILT

HARDSHIP/BASTARD CHILDREN OF THE ROMAN EMPIRE - split EP

A strong split from the Pacific Northwest. Both bands play some straight up fast hardcore, thrashy as fuck, no messing about. BASTARD CHILDREN sound like a more straightforward DEAD AND GONE, while HARDSHIP serve up a blistering buzzcore attack. Not too sure about the lyrics to "Dryfuck" though. Another good one for Stealth Ordeal. (AM)
(Stealth Ordeal Records, 2825 E Burnside Box 148, Portland, OR 97214)

MUSIC REVIEWS

HEADCOATEES - "Punk Girls" LP

I was involved in a drunken conversation over (lime) margaritas last week in which we touched on many things - the state of world punk rock, David Lynch's weak bid at a comeback with "Lost Highway", and the new HEADCOATEES LP. "It's their best record yet, and they do a great version of 'Ca Plane Pour Moi'", said Lance. Ryan started singing "Don't Wanna Hold Your Hand" in an off-key falsetto voice, and it all degenerated from there. A great record, even in the cold light of day - punk and blues done right and proper. The choice of the month. (JH)
(Sympathy)

HICKEY - "Various States of Disrepair" CD

Never in the history of all humankind has there been a more shining example of chaos in harmony with the elements. The Naked Cult of HICKEY is one of the few reasons I have found to maintain a pulse. Their latest propaganda is a CD of all the hard to find seven inch teachings and a few unreleased additions. Perfect for full scale recruitment of unsuspecting souls into the Cult, but don't listen to me. I've tested the waters and I've seen the light. Step up if you dare and taste the sweet fleshy fruit for yourself. (HD)
(Poverty Records, 415 Cole Box 115, San Francisco, CA 94117)

HOT WATER MUSIC - "Fuel For The Hate Game" LP

Polished and melodic, the music reaches for a slower, more driving groove that kicks in with just enough upbeat consistent paced HC. The musicianship and songwriting is quite tight and the production is very smooth. Usually, this stuff bothers me and just seems like it's fast tracked for the heavy rotation in alternative top forty. But this has a sincerity and energy that breathes life into the solid songwriting. Gruff voices wail over the whole giving it an edge. In some ways the music has a very pretty quality, but what sets it apart is a subtle seething tension boiling just under the surface that never totally releases, but definitely lets you know it's there. (MK)
(No Idea Records, PO Box 14636, Gainesville, FL 32604-4636)

HUMAN ALERT - "Bravo Boys" CD

Let me begin by saying this is as insane a packaging job as I've ever seen on a CD, and I'll give these guys props for that. As far as the music though, this band is a hard one to pin down. Most of their songs have a mid-eighties GBH sound while others border on EXTREME NOISE TERROR style thrash and yet one or two more have a bit of a MOTORHEAD influence. The production on this is really thick and full. There's lots of heavy guitars and occasional horns and if this sounds like something you'd dig by all means go get it. Me, I'll pass. (RM)
(Ear Gear Records, Postbus 3173, 3760 DD Soest, HOLLAND)

THE HUSTLERS - "December The 1st '76" EP

Generic hardcore thrash with murky production. Here's a sample of the lyrical gems these minds can come up with, taken from the song, "We Don't Give A Fuck": "You can't stop my dick, start to destroy your fuckin' cunt", and "Hate us or love us, We're rapemen". Pieces of shit like this should have their little dicks burned off. Rapist scum deserve no compassion or understanding. To find shit like this remotely funny is fucked up. There's no way these stupid bastards can defend lyrics like this. (MA)
(Sweden Records c/o Cristofoli Andrea, Via Isonzo 63, Latina, ITALY)

IMPETUS INTER - "An Infinite Capacity For Romance" LP

A weird listen for me - not something that I'd expect to be assigned for review, as I've always had the impression they leaned towards the 'emo' side of things, something I've always expressed some disdain for. All that being said, it grew on me in a way few things do. Alternately hoarse and soothing - striking the strange balance few achieve, presenting multiple facets and personalities. Found the lyric sheet difficult to read, and didn't spent too much time working on it, as I hated to ruin a good thing. Sadly defunct - will only be able to wonder if the live experience anywhere matched the recorded. (TM)
(Cerebellum Records, PO Box 40308, St. Paul, MN 55405)

IN/HUMANITY
YOUR FUTURE LIES SMOLDERING AT THE FEET OF THE ROBOTS.

IN/HUMANITY - "Your Future Lies Smoldering At The Feet Of The Robots" EP

I have yet to be disappointed by these good ol' boys. Each release has been super powerful, way fucking loud, and always with something to say, but never forgetting to include a bit of humor. While they're true masters of the short in your face blasts, both songs here are quite long, but never boring, with a million things going on at once. At times like an evil sounding ASSFACTOR 4. One song is full of spit and vinegar for hippies and math-rockers, while the other is an ode to the approaching explosion of the urban landscape. This is quite a follow up to their amazing LP of a few months back. (TH)
(New Clear Days, 919 Sumter St., Columbia, SC 29201)

INWARD - "Zeit Zum Träumen" 10"

Wow, fucking what a beautiful surprise. Incorporating all the styles of modern German hardcore, INWARD deliver a 10" debut. It's got insane fast parts, RORSCHACH-esque break downs, heavy double bass, the whole enchilada. If you can find it, get it 'cause you're missing out if you let this one pass up. (MW)
(Thought Crime Records, Petersburger Str. 68, 10 249 Berlin, GERMANY)

BIG DUMMY presents
JERK!
TWIST!
TWITCH!
with
The Itchies

THE ITCHIES - "Jerk! Twist! Twitch!" EP

I have a soft spot for this kind of music. Garage/surf/drag music that I picture a lot of girls with leopard prints and boys with greased back hair swinging their hips to. Female vocals on two tracks and a cool instrumental on the last. I'd buy it. What's stopping you? (MS)
(Big Dummy Records, PO Box 28605, Providence, RI 02908)

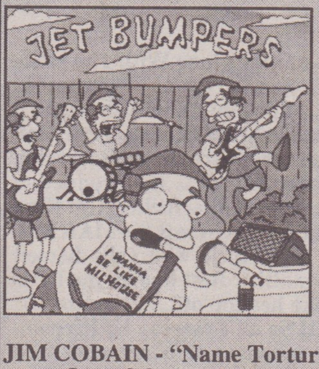
JABBERWOCKY - "Finger Poppin' Time" CD

I'm a fan of this Dutch band's earlier singles that drown in fuzzed-out punk snarl stretched out to the maximum two minutes... this CD finds a little squeaky pop influence sneaking in on the vocals and production that reminds me of lesser baggy-pants outfits. If I plug my ears with cotton it can come across like a Dutch GEARS.... sorta. Weird record with some good songs but the overall sound is too pat for me. (RW)
(Incognito Records, Senefeldstrrasse 37A, 70176 Stuttgart, GERMANY)

J CHURCH - "My Favorite Place" CD

After a lengthy month long hiatus, J CHURCH returns with yet another long player. One re-recording and eight new songs. I believe this was recorded in the UK Peel style but I'm not sure. Some strong new songs in the batch here including a great anti-mod fashion tune. A TRIO cover too? An A HA cover can't be far away. Cool packaging with 6 modified classiç picture sleeves changed to promote J CHURCH. How many can you identify? Available as a triple 7" too. (RL)
(Damaged Goods, PO Box 671, London E17 6NF, ENGLAND)

MUSIC REVIEWS


JET BUMPERS
I WANNA BE LIKE MILHOUSE

JET BUMPERS - "I Wanna Be Like Milhouse" EP

Here's some rockin pop-punk fun, especially for fans of "The Simpsons" TV show. The full color cartoon sleeve is tremendous, it's even got Itchy torturing Scratchy on one side. (MC)

(Radio Blast, Buchenstr. 18 B, 40599 Dusseldorf, GERMANY)

JIM COBAIN - "Name Torture" EP

One of the tracks is a punky mid-tempo yawn fest. The other one reminded me of KARP, but not as good. On the insert it says "Sydney's... rockingest (and probably loudest) group around." And if you believe that, then I am sure you always get what you deserve. (RC)

(Jim Cobain, PO Box 316 St. Peters, NSW 2044, AUSTRALIA)

JIMMY KEITH AND HIS SHOCKY HORRORS - "Coma Beach" CD

Nice Surprise. Beefy German guitar rock. Some laid back THUNDERS groove, a RADIO BIRDMAN cover, and some real upbeat thrashy numbers. Good stuff. (TB)

(Tug Records, Ostendstr 5, 90579 Langenzenn, GERMANY)

ENGLANDS LESSER KNOWN PUNKSTERS
JUMPIN LAND MINES

JUMPIN LAND MINES - "Creature Features..." EP

This release is a fifty/fifty proposition. The two tracks on the A-side are generic stabs at '77 style UK punk that fail to even break the skin. All the ingredients are there, sing-alongs, lots of "oi-oi's" and the like, but the final result is pretty bland. On the B-side things improve considerably with two early ADOLESCENTS sounding tracks, "Penny The Ted" and "H-4". I must say this is better than their terrible ten inch debut and worth three bones, I suppose. (RM)

(Black Hole Records, 12 W. Willow Grove Ave. Box 130, Philadelphia, PA 19118)

KITTY BADASS - "385 Seconds Of" EP

Well, the name says it all, pop punk with angry vocals. The music and the lyrics both seem pretty simple and generic. You get five songs with female lead vocals. The most interesting feature of the record was a scrap of paper included that seems to be a portion of a letter addressed to MRR. From what I could decipher, this is their first release; beyond that I couldn't tell what it said. (HD)

(Red Tape Records, 394 Wolcott, Waterbury, CT 06705)

THE LAZY COWGIRLS - "Route 66" 10"

What can you say about the LAZY COWGIRLS? Once when I worked at a club a long time ago, this guy Div was really excited because the LAZY COWGIRLS were coming, but then they arrived and they were cow*guys!* I think he was confused with the SCREAMING SIRENS. But you won't be, listening to this record. It's on fabulous roadsign-shaped commemorative vinyl, for one thing. The version of "Rte. 66" is a fairly traditional cover of a song I admit I have never liked. The B-side song, "I'll Tell You Why," is way better, a catchy cowpunk DICKS type of song, about things coming back around and having to pay the piper. (GS)

(Sympathy)

KRHISSY - "Scarecrow Target Game" 10"

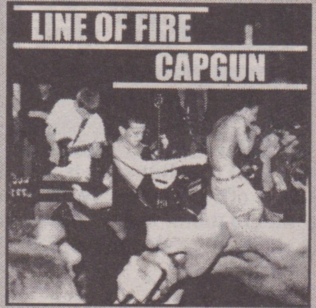
Hey, this band sounds like all your mid era Lookout pop punk bands with a touch of CRIMPSHRINE thrown in for good measure. Not bad, but nothing essential by any measure. (JF)

(Super Model Records, 614 So. 8th St. #377, Philadelphia, PA 19147)

LEAVING TRAINS - "Smoke Fellows Beauty" CD

Reknown transvestite and first husband of Ms. Love with a release on the label that never made him famous. Along with an ex-LAZY COWGIRL and an-ex MUFF in tow, Monsieur James at least puts out a record that rocks and is somewhat closer to the stuff he used to put out. The songs are somewhat so-so though. I guess he's trying, but boy, does he sounds confused (sounded like James did a lot of mental pumping up to get himself in a good and pissed off punk rock mood here) and even dated. Left me in a '80s inspired bout of temporal disequilibrium. (JY)

(SST, PO Box 1, Lawndale, CA 90260)



LINE OF FIRE/CAP GUN - split EP

Well, these two young HC bands play with more honest, angry energy than most in the SxE ghetto these days. Only problem is that their sound is so '87 and not '97. LINE OF FIRE pull it off best, with their pissed early Boston HC sound and posi lyrics. No points for originality, but a lot for energy and effort. CAP GUN are similar, in that they play old style HC, but do it with a little less finesse. For fans of the style only. (BG)

(Unity Power Records c/o Dan Horlitz, 76 Whinthrop Rd, Windsor, CT 06095)

LOI - "El Oo Wie?" EP

This is a good, lo-fi, 6 song hardcore/punk rock 7". All the songs have varied slow and fast parts with lyrics sung in English. Topics covered include meat eating, education, authority, punk sellouts and relationships. Worth checking out. (MM)

($4.00 ppd: Poisoned Youth Records, Vincent Van Goghstraat 28, 2162 CJ Lisse, HOLLAND)

LOMBEGO SURFERS/FEEBLES - split EP

I don't know what to say... I mean... The LOMBEGO SURFERS side is very strange and disturbing, yet I find it hard to say anything bad about them— aside from wondering how long it took them to write the lyrics for their song "Wig Out", which repeats the phrase over and over in the midst of all this not-so-surfy kinda music. I don't know man, weird. As for the FEEBLES, I thought they were pretty damn cool. Strange as well, but had more of a groovin' tune with actual lyrics and what sounded to me like a Hammond. I like it, I like it. At least for the FEEBLES! (AT)

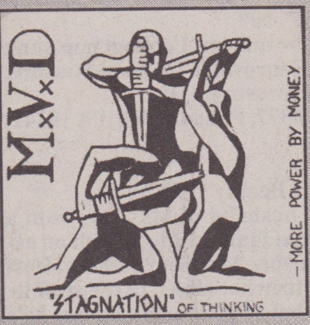
(Sheep Records, Schönegg-Platz 10, 8004 Zürich, SWITZERLAND)

MAN OR ASTROMAN?/CHROME - split EP

This freebie comes with issue #5 of "Gearhead" zine. The MOA? side includes one instrumental sandwiched between some wanking waste of vinyl. CHROME does the psych/noise thing that shoulda stayed dead after the '70s died. (TY)

(PO Box 421219, San Francisco, CA 94142-1219)

MUSIC REVIEWS



M.V.D. - "Stagnation" EP

Staggeringly fast DIS-core from Germany. Not much more to say than that really, except it's played well, with power out the arse and cool lyrics like "Fight First - Not Back" and a song which is a detailed description of how to make a Molotov cocktail. Right On! (AM)
(Rodel Records c/o Keule Sternkicker, Allmendweg 89, Berlin, GERMANY)

MK ULTRA - "Melt" EP

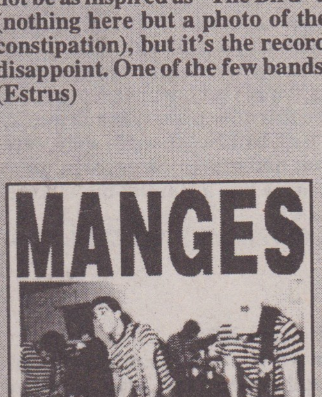
Fuck man, I'm in utter awe of this EP. I'm almost at a loss for words 'cause I don't know if anything I can say can do this masterpiece justice. What every hardcore band wishes to accomplish, MK ULTRA does. They produced a no-bullshit, follow no-one, honest, hardcore record without missing what hardcore is all about. No new song structures are introduced, nor any new directions taken by MK ULTRA. But what is done is the most honest attempt at making pissed off, fast, abrasive hardcore this year, CITIZENS ARREST comes to mind, not only musically but also in their sincerity. (MW)
(Lengua Armada Discos, 2340 W. 24th St., Chicago, IL 60608)

MAD 3 - "Napalm In The Morning" EP

Well, not as good and as fucking sonic as the last LP but okay..... I must admit that the guitar player is really fucking good...... actually, Timmy Yo sez that some of this shit sounds like TEN YEARS AFTER.... then again, that's the music that he can most relate to because of his age! But I can see his point, at times the long jams come across pretty good with my opium/STP buzz that I got going, plus Tim has got some of the best pot in chilly old Frisco!!! Oh well, still, not a bad effort being that it's on Estrus. Once again the Japanese master the crazier side of rock n roll. C'mon America, sell yer fucking skate boards and take off those goddamn shorts and let's start doing some serious drugs!!!!! (SW)
(Estrus)

THE MAKERS - "Hunger" LP

Leave music to bands like the MAKERS, they're trained professionals and they know what they're doing - the new LP might not be as inspired as "The Bird" as far as the packaging in concerned (nothing here but a photo of the band, all po-faced to the point of constipation), but it's the record itself that matters and they don't disappoint. One of the few bands that rarely makes a false step. (JH)
(Estrus)



MANGES - "Break Up Your Radio" EP

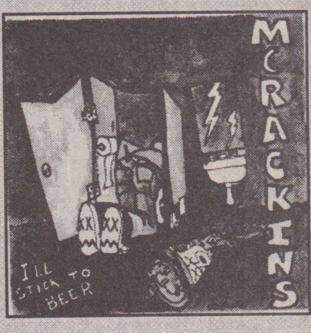
They are the Italian QUEERS, and twice as cute, even cuter than SWEET BABY. Happy pop punk here, very pop. Imagine a straight PANSY DIVISION. This single is too happy for me, we must bleed, *we must bleed*! (EC)
(Taverna Records c/o Righi, Via Cadorna 38/C, Meda 20036, ITALY)

APRIL MARCH & THE MAKERS - "Sings Along With The Makers" LP

Fuck what everybody else says..... I think the MAKERS rock!!!!! However, this chick singing fer 'em... never heard of her!!! I can't tell if she's even good looking or not on the cover because she's wearing shades!!!!!! Yeah, but she sounds sweet though.... the production here is so-so, but man, it's that old Tex-ass motherfucker Tim Kerr that recorded this shit!!!! Alright, what you got here is the MAKERS doing a bunch of their tunes with this chick who calls herself APRIL MARCH doing all the singing....!!!!!! Best line on the LP is Mike trying to encourage April to take her top off.... *Jeeeesuss!!!!* THE MAKERS are true scumbags!!!! So all I can say is; I recommend this like I recommend strong amounts of booze and hard drugs!!!!!!!!!! (SW)
(Sympathy)

THE MASONICS - "Earl Of Hell" EP

Ex-members of THE MILKSHAKES and one HEADCOATEES —already occupying a warm place in my heart because of the MICKEY AND LUDELLA record of last year (one of my all-time faves)— have a new band. The "A" side of this disc, as well as the second song on the "B" side are sort of haunting, caliope-type slow numbers that aren't exactly rock and roll, but are still very engaging and original. Different stuff, but I'm sure it will grow on me. Recommended as the most non-derivative music I've heard in a long time. (CH)
(Super Electric Sound Recordings, PO Box 20401, Seattle WA 98102)



MCRACKINS - "I'll Stick To Beer" EP

Maybe you should make the switch to something a little harder - bourbon and diet coke, maybe. I've never heard the MCRACKINS, though I've often wondered what would possess grown men to to perform in front of paying audiences dressed as eggs with cracked skulls. Maybe it's all that beer they're putting back. Three happy-go-lucky, lightweight, pop punk songs, two of which feature fade-outs and one that has the chorus of "It's a beautiful day". It's not a beautiful day, there's nothing for you to smile about, and I'm far too jaded a man to dig the MCRACKINS. (JH)
(No Frills, PO Box 571, N. Bellmore, NY 11710)

THE MOB - "Let The Tribe Increase" CD

The complete collection of music from my favorite of all the early '80s UK anarcho bands. Includes the LP as well as all of the singles. Great punk music-straight forward and emotive. Lyrically precedes emo music as much as it does anarcho punk. This is the kind of album you can't live without. (LH)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

MORE RAM - "5.5"" EP

I guess Smelly was the intended reviewer of this record, but you lucky little freaks, you got me!! Believe me, I'm not too thrilled either. This reminds me of a bad night at the old Brave New World club, a place where scuzz prevailed, and you never knew what creepy metal type band might be opening for someone great like the HARD-ONS. Someone from HAMMERHEAD is in this band, or something... yech! (RY)
(Meat Records, PO Box 1023, Fargo, ND 58106)

MUSIC REVIEWS

THE MORNING SHAKES - "Lotta Trash! Lotta Action!!" CD

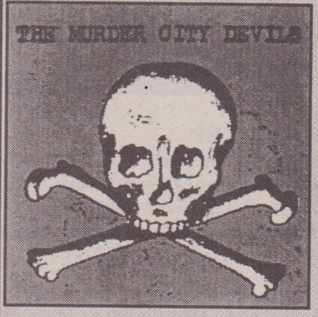
It doesn't have to be on Empty records any more to sound like it is. A plethora of bands still going for this fast rock-punk sound, and this one is worthwhile. Reminds me of Denver's LA DONNAS a lot, only a tad less excellent. Funny lyrics, I think "Pull Down Your Pants" was my favorite track. New York's latest and greatest, I might say. (RY)

(Cacaphone Records, PO Box 6058, Albany, NY 12206)

MUDDY FRANKENSTEIN - "Dance With Evil" CD

Japanese band, obsessed with the STOOGES/MC5 sound. Wild garage rock, English lyrics, has its moments. (TB)

(Rock Boss International, 900 1st Ave. S. #406, Seattle, WA 98134)



MURDER CITY DEVILS - "Dancehall Music" EP

I saw this Seattle group play live and was blown away, so I was pretty damn exited to find this record. This is definiately a rock n' roll band and their slowed down sound is awsome. This seven inch is a good start, but sounds a little like they rushed into the studio. Once they play together longer they should be able to record the intensity I saw in their live performance. Still, if you're looking for a rock n' roll band this is good stuff. (HD)

(Empty Records, PO Box 12034, Seattle, WA 98102)

MUTILATOR'S

MUTILATORS - "Superior Hair Dressing Pomade" EP

First off, allow me to express how much I already liked the band as soon as I saw their rendition of a pomade can that I could not live without! Murrays is the shit, man! Anyway, this band is also the shit! Some fast paced psychobilly and some mid paced psychobilly that reminded me of the TEDIO BOYS. They even got a fan club where you get a membership ID, decoder cards, and stickers! What else could your feeble mind need? (AT)

(Frisbee Records, PO Box 130, Ardsley, NY 10502-0130)

MUTT - "Retro" EP

Good Brit punk. Sounds like early BLITZ and ENGLISH DOGS. Angry, frustrated lyrics. Want more now! (TB)

(Peter Bower Records, PO Box 132, Leeds, lS6 1XA, ENGLAND)

FIGHT WITH
NEOS
DONALD

NEOS - "Fight With Donald" EP

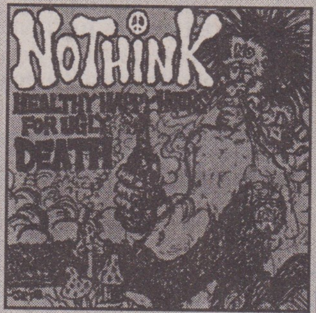
Yeah, that's right, the NEOS. One of the first, best and most notorious of the early hardcore bands resurfaces. Well, not really, as it's not like this is some crap 'reunion' schtick - demo/live recordings from 1982 and 1983 see daylight. Mostly released, if you're one of the lucky with either of their EPs, but essential regardless - treading the fine line between noise and chaos. (TM)

($5 ppd: Schizophrenic Records c/o Craig Caron, 50 Fielding Cres, Hamilton, ON, L8V 2P5, CANADA)

NEW BOMB TURKS - "Professional Againster/Jiving Sister Fanny"

From what I gather this shit was recorded a long time ago because the NEW BOMB TURKS no longer sound like this!!! The production here is very minimal six track type of sound. Their new LP is like 24 track smooth ready fer air play rock n roll.... not that I'm knocking that.... that's fine, but they're new sound is so drastically differant than this here 45..... to be honest. I like the new sound better than the old fast style these motherfuckers are known fer!!!!! Overall, this single is so-so.... there's a ROLLING STONES cover on the flip and Fifi from TEENGENERATE is doing the raunchy-ass guitar solo on it!!! Oh wait!!!! The date here says; July of '95.... wow!!! This shit is old.... as old as Greg Lowery himself!!!! (SW)

(Wallabies, 2-15-1 9F Fujimi, Chuoh-Ku, Chiba-Shi. Chiba 260, JAPAN)


NOTHINK
HEALTHY HAPPY HOURS FOR UGLY DEATH

NO THINK - "Healthy Happy Hours For Ugly Death" EP

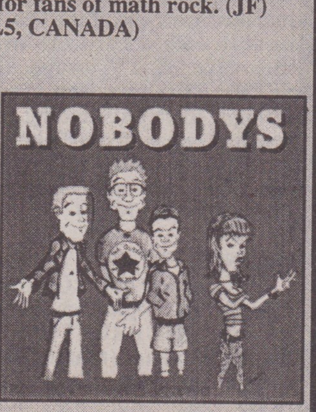
Great, straightforward HC from JAPAN much in the same vein as ASSFORT. Though the lyrics are in Japanese, it seems as this band has SxE overtones. Except for the odd techno, MINISTRY influenced "Natural Enemy", this will make you start to plan your trip to Japan. (TJ)

(Vinyl Japan (UK) Ltd., 98 Camden Road, London NW1 9EA, ENGLAND)

NO VAC NC - CD

These kids can't play their instruments very well. The singer can't really sing, and there's nothing sensational about the songwriting. One thing NO VAC NC does have is spirit. Because of that spirit, NO VAC NC has given us a good does of whiny, fast paced, fun punk rawk. Yep, this one is a keeper. Not for fans of math rock. (JF)

(740 De La Gare, Alma, PQ, G8B 4L5, CANADA)



NOBODYS - "Welcome To The Springs - Fuck You" EP

The NOBODYS cover six songs by their own local favorites, which leaves the listener with a lot of subtle musical variety. My feeling is that if you're not from Colorado Springs, though, none of this will mean dick to you. Punky but bland. (BB)

(Hopeless Records, PO Box 7495, Van Nuys, CA 91409)

MUSIC REVIEWS

THE NORMA JEANS - "Natural Blonde Killers" CD

While I was initially turned off by the plethora of personality-building band photos and lack of lyrics, I realized that maybe this band gets by on their looks and not their content, like Norma Jean. Musically, they're pop punksters falling somewhere betwixt THE DAMNED and GREEN DAY. The nasally vocals are devoid of any German background they might possess. Probably a good party band as they shamelessly promote amidst the excessive photo CD insert. (HM)

(High Society Intl., St Petersburger Str. 4, 18107 Rostock, GERMANY)

NO WAY OUT
IN WITH THE OLD
OUT WITH THE NEW

NO WAY OUT - "In With The Old Out With The New" EP

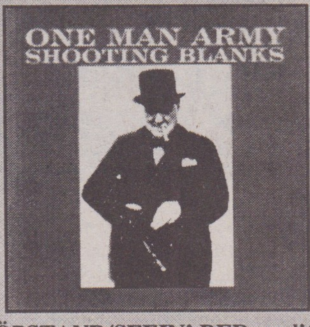
Yep, this sure has that early '80s, straightforward, in your face, thrash sound. NO WAY OUT not only capture those sounds, they incorporate angry, idealistic and confrontational lyrics to complete the style. This could be straight off of the "Not So Quiet..." comp. Pretty fuckin' cool. (HM)

(Straight Force Records, 49 Crestdale Rd., Glastonbury, CT 06033)

OBLIVION/HUMBLE BEGINNINGS - split EP

OBLIVION are from Chicago and have the sound of pop punk bands like NO EMPATHY. Both of their songs were recorded by NO EMPATHY's former guitar player and sound excellent. "Jonquil" has some rather clever off the wall lyrics: "..and make this world a better place, a place where ice cream won't fall off your cone, a place where people might leave her alone." Their AC/DC cover is pointless though. HUMBLE BEGINNINGS are from New Jersey. Their 3 songs are faster, snottier pop-punk. Good stuff. (MM)

(Mediocore Records, PO Box 9351, Chicago, IL 60637)



ONE MAN ARMY - "Shooting Blanks" EP

Very energetic 3-piece SF band. Good mix of melodic punk and early '80s hardcore sounds with lots of hooks. (TB)

(Chapter 11 Records, PO Box 132, Sonoma, CA 95476)

ÖPSTAND/SEEIN' RED - split EP

Knew I'd love this before I'd even heard this - wasn't wrong. One of the best up and coming international political hardcore bands matched with one of the best ever. ÖPSTAND continue to impress - noise drenched hardcore with lyrics anyone could relate to - the influence of TV, wage slaves and so forth. Outstanding. SEEIN' RED have won over legions of people here in the States through their outstanding tour last year - this being yet another essential release from them - still political, still uncompromising, still unrelenting. Awesome stuff. (TM)

(Praxis/Stonehenge c/o Jeremy Profit, 27 Crs Intendance, 33000 Bordeaux, FRANCE)

ORANGE CRUSH - "Luxury Kid" EP

Charmer out of Germany has a really appealing, naive energy going for its simple tinny-keyboard pop constructs that remind me of a take on THE BRENTWOODS. The cute-factor kinda cuts into the tough-girl menace that the helium-piped vocalist attempts on the title song, but the other two recover enough to give a nice sugar buzzzzzzz. (RW)

(Thunderbaby Records, Hasselsstr. 120, 40599 Dusseldorf, GERMANY)

THE PADDED CELL - LP

Fifteen songs from this Anaheim-based punk band. At times a little poppy, but that's cool with me. The album wasn't what I expected but it was still pretty damn good. They remind me of a mix between RIOTGUN and a weak RHYTHM COLLISION. But hey, I still like it. What's a matter? Don't ya trust me? (AT)

(Radio Blast Recordings, Buchenstr 18B, 40599 Düsseldorf, GERMANY)

PAN
AM
break your rules

PAN AM/SOUL MOTEL - split EP

PAN AM has two great songs here, serious but filled with hooks, like STRAWMAN. The SOUL MOTEL side is equally strong, with one stop and start grindy song, and then another more poppy one. A really good complement between the two bands, not carbon copies but consistent, good stuff. I'd buy it. (GS)

(De Konkurrent, PO Box 14598, Amsterdam 1001 LB, HOLLAND)

PANSY DIVISION - "Queer To The Core" EP

You have to appreciate lyrics like "your asshole is political." PANSY DIVISION have some of the most honest lyrics which also result in some laughs. Side A is the typical 3 chord happy sound we all expect from these guys. Side B is a heavy arena rock song about a guy with a box of expired condoms. A must for PANSY DIVISION lovers! (MS)

(Lookout)

MANADA
PANSY DIVISION

PANSY DIVISION - "€Manada" EP

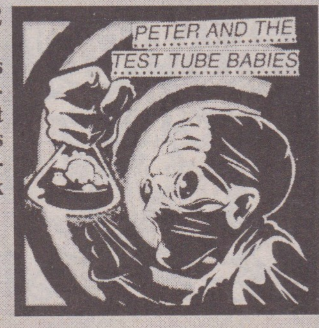
Catchy, punky pop that suffers from being just a little too slick and over-produced - vocals mixed too high. Amusing lyrics on both "Manada" and "Hockey Hair", but that's not enough to warrant a recommendation. Something tells me these guys are gay. (KK)

(Mint Records, PO Box 3613 MPO, Vancouver, BC, V6B 3Y6, CANADA)

PERFECT COUSINS - "Soulfood Soulfood/The Intruder"

Decent '60s modish garage punk. This has a bit of jangle mixed in too. Almost like the early HOODOO GURUS or any other early '80s college radio band of similar ilk. Definitely on the energetic side. A good 45. (RL)

($6 ppd: Meantime Records, 17 Rue Notre Dame, 42000 Saint-Etienne, FRANCE)



PETER AND THE TEST TUBE BABIES - "Supermodels" EP

Right on! I guess these guys haven't played all their cards because this is totally rocking. What you get for your hard earned cash is two catchy, upbeat, three chord numbers and a slower more pub rock inspired tune. Great! (RM)

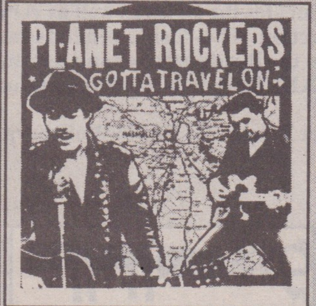
(Dr. Strange Records)

MUSIC REVIEWS

PHANTOM ROCKERS - "Shag-Squirt" CD

Ooh yeah, more psychobilly! I can never get enough psychobilly. Or as the singer called it, "Demon Rockabilly from Hell". Nicely put and duly noted. The singer is totally a mix between Brian Setzer and Rev. Horton Heat. As a matter of fact, this band is kind of a STRAY CATS meet REV. HORTON HEAT! Small world eh? Anyway, 12 psycho-swingin tunes that will have you up on yer feet in no time, baby! A psychobilly must have! (AT)

(Tombstone Records, Friedenstrasse 61, 46045 Oberhausen, GERMANY)



PLANET ROCKERS - "Gotta Travel On/Batteroo"

"Gotta Travel On" is a long standing personal fave, whether done by ROSE MADDOX or ROBERT MITCHUM, and this is a righteous version. Flip is a real fine rocking hillbilly-style instrumental (Mr. Pan from the DEATH DEALERS on 2nd guitar, hey hey). Recorded at Toe Rag. (DD)

(Spinout Records, 4402 Soper Ave., Nashville, TN 37204)

POST REGIMENT - "Czarzty" LP

This is a band that I'm not too familiar with, but I'm guessing this is their first full length. This LP drifts back and forth from melodic punk to ANTISCHISM-ish assaults, with a lot of thought and skill being put into the construction of the songs. The lyrics are personal at times and political at others. It gets a little too laid back for my taste but they are damn good at what they do. (MW)

(Skuld Releases, Malmsheimerstr. 14, 71272 Renningen, GERMANY)

PRIDEBOWL - "Where You Put Your Trust" CD

Nothing new sounding, but this is some pretty damn catchy pop punk. Stap on your snowboard and pop this into your portable player. This well polished, Fat Wreck Chords' sound from our Swedish friends should keep you "pumped". (HD)

(Bad Taste Records, ST Sudergaten 38, 222 23 Lund, SWEDEN)

THE PRISSTEENS - "The Hound/Wildman"

It's loud garage punk on the A-side, with girl vocals and flailing guitars; but it's the flip that pulls it all together — a fun, danceable '60s punker (with '70s production) that ends before you want it to. No Pulitzer Prizes for originality here, but the flip makes a convincing case for the value of retro in our daily lives. (SS)

(Ecotoplasm, no address)

PROP 13 - "Change Is Good" CD

Simple, metallish hardcore in a fast-tempoed way. The singer, with his popcore passive voice, did match the anger of the music. Decent. (CW)

(Theologian Records, PO Box 1070, Hermosa Beach, CA 90254)

QUADRAJETS - "A Little More Speed" CD

My first impulse was to shit on this for sounding like an "alternative" attempt at modern garage. I was restrained and forced to listen again with my teeth clenched, but it didn't work. They play sorta lowdown reverb-crusted stuff, but it just doesn't come across for me. Lacks any unique style to it that would force it into rotation... next! (RW)

(One Louder, PO Box 1NW, Newcastle-Upon-Tyne, NE99 1NW, ENGLAND)

RADIOZERO - CD

A six track EP of good CLASH influenced stuff. A bit rootsy a la the 101'ERS. Since the CLASH are my absolute all-time faves, it was nice someone to hear someone do this stuff with a sense of melody and not just the token power chords. Recommended. (RL)

(Melted Records, 21-41 34th Ave. #10A, Astoria, NY 11106)

RECLUSIVES
MOAR OF THE SAME

RECLUSIVES - "More Of The Same" EP

Hey, this is hot! These Austinites (with Tim Storm of the late GARGOYLES) kicks righteous garage/punk ass. Four songs, decent energy, tight playing. (TY)

(Empty Records)

RED AUNTS/CONSTANT COMMENT - split EP

I was excited to review the RED AUNTS cuz they've been around all this time and I'd never heard them. Eh, their song was alright. Good production, lots of bass, rad mean vocals, but there's a looooong breakdown that wasn't too hot. CONSTANT COMMENT loves keyboards and soundbytes. Speaking of bites, boy, does this song ever suck. Why did I get all this keyboard crap to review? I gotta stop wearing skinny ties, people are starting to get the wrong impression. If I were you, I'd save my money for penny candy or jacks or whatever it is kids are into nowadays. (JN)

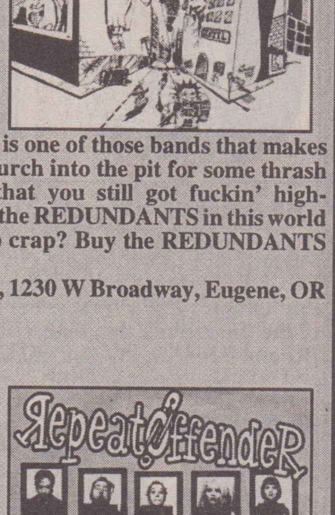
(Sympathy)

THE
REDUNDANTS

THE REDUNDANTS - "I Hate The Redundants" EP

Hey punkz! This is some raw, carbuncle-on-yer-ass punk rock! The music is fast and fucked-up (the way it should be) and, on top of that, there's intelligent lyrics! In "Ode To Joy" the REDUNDANTS promise: "Their way of life is not gonna last. You're not alone. We're gonna fight the bastards. Never give up, and never give in." There's great shouted vocals, churning guitar and solid-as-a-rock bass + drums. This is one of those bands that makes you want to slam some beers and lurch into the pit for some thrash devastation. Ain't it reassuring that you still got fuckin' high-powered brawling punk bands like the REDUNDANTS in this world of limp-dick Lookout Records pop crap? Buy the REDUNDANTS record today! (BR)

($3 ppd: Shameless Self Promotion, 1230 W Broadway, Eugene, OR 97402)



REPEAT OFFENDER/MDC - split EP

Well MDC is now Dave and some of the POISON IDEA guys including Pig Champion's distinctive guitar playing. Musically, this MDC is fast and heavy. "Nazi's Shouldn't Drive" is about Ian Stuart's demise... "Hey Ian watch out for that treeeeee". REPEAT OFFENDER is basic slow punk with female vocals. Their 3 songs are about how people deal with their problems by using religion, drinking or telling others how to feel. (MM)

(Rory Records c/o J. Montgomery, PO Box 156, 689 Queen St. West, Toronto, ON, M6J 1C1, CANADA)

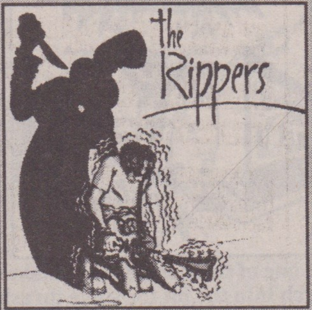
MUSIC REVIEWS

REFUSE - "Trail Of Destruction" EP
Outta Texas but sounding more like mid-'80s Canadian HC band that has both US and UK influences. Very energetic, a bit tuneless, and uncompromising. (TY)
(2838 Quail Oak, San Antonio, TX 78232)

RHYTHM COLLISION/TRAVIS CUT - split EP
Well, I'll save the best for last and start with TRAVIS CUT. Now by saying that, in no way am I putting down this band. This band is fucking awesome. Fast pop-punk that gets me goin' everytime. As for RHYTHM COLLISION, I'd just have to give this one to them. Rad SoCal pop-punk that makes me yearn for home. My old band JADED used to play with them all the time at the Underground Cafe. They're even more awesome live! Anyway, this record is the shit. For this label's first release, they started off great! Seek this now! (AT)
(Speedowax c/o Soundsearch, 6-8 New Street, Dudley, West Midlands, DY1 1LP, UK)

RIFF RAFF - "Stewed, Screwed, And Tattooed" EP
Hey, this band is from the Bay Area and they rock. This sounds like SOCIAL DISTORTION "Prison Bound" era, with a touch of 90's melodicore. Makes me want to drink Burgie, and I'm a beer snob. A keeper. (JF)
(Bad Monkey Records, 473 North St., Oakland, CA 94609)

RIOT/CLONE - "Still No Government Like No Government" 2xLP
Now here is a band I could have never predicted would get back together. Two albums worth of old style anarcho punk. The final side is culled from their three EPs from the early '80s. The new stuff sounds as good as the old stuff. Fifty songs in all... (LH)
(Step 1 Music, PO Box 21, Tenterden, Kent, TN30 7ZZ, UK)



THE RIPPERS - "Wild Life" EP
Rock music from Spain that sounds influenced by early '80s classic punk, but still rather uninspired. The band has another single this month that's better, but that one doesn't really have the spark either. (MC)
(Mysterian Records, PO Box 6029, 08080 Barcelona, SPAIN)

THE RIPPERS - "I've Got A Gun" 45
Straight up guitar driven punk rock. These guys rock pretty much like a minor league NEW BOMB TURKS or PLEASURE FUCKERS with a touch more melody and not as much alcohol. I don't know what's in the water in Spain, but they've produced some of the finest punk this year. (JF)
(Round Records, PO Box 6029, Barcelona 08080, SPAIN)

RUMOR 39 - "Get Out Go Home" EP
Speedy American hardcore. As the first song came through the speakers, LOS CRUDOS came to mind. Probably because of the high pitched vocals and the fast three chord approach. Solid shit. (MW)
(New Disorder Records, 445 14th St., San Francisco, CA 94103)

RUPERT SPEED - "Ridin' The Pines" CD
Slightly metallic drunk punk here. Speedy and powerful and heavy with burly vocals. This actually reminds me of FEAR, which is kinda cool when done right. In fact they are better at being FEAR than FEAR. No awards for sensitive lyrics here either. Quite good for what it is. (RL)
(Compulsiv)

RUSTY JAMES - "Bulletin" EP
Up-paced melodic music from Germany with a soul searching remorsefulness that thoroughly permeates the lyrics as well as very competent song writing and production. The A-side reminds me quite a bit of SUPERCHUNK. While the B-side is faster and has the catchiness of "Busy" era JAWBREAKER. Worth checking out for fans of this sort of thing. (MK)
(Refuge, c/o Andre Pawelzick, Untere Teichstr. 2, 38444 Wolfsburg, GERMANY)

THE
SCREAMIN' MEE-MEES
ANSWER ME!

SCREAMIN' MEEMEES - "Answer Me!" EP
Since the auspicious release of their now very sought after debut "Live From The Basement" EP circa 1977, these two wackos have still been... "recording" in whatever backwood weed/tire - sodden backyard that they call home. Naturally, all subsequent releases have only echoed the truly inspired idiocy of their debut. This is a better recorded but still clunky affair which will bring a smile to yer lips if you have a sense of humor and an appreciation for the finer aspects of things falling apart. (JY)
(Brinkman, PO Box 441837, Somerville, MA 02144)

SECRET AGENT - "No Winners, No Losers" EP
This is pretty rocking. Good fall-apart-any-minute chaotic pop. There's a real desperate edge to their songs. The vocals are impassioned, but occasionally verge on being whiny. If they are as all over the place live as on this EP, then they would be quite the band to see. (BG)
(Skull Geek Records, 339 A College St, PO Box 132, Toronto, ON, M5T 1S2, CANADA)

76 SHOWDOWN - "Words That Sting..." CD
Songs about everyday life, and the tangled relationships we weave therein. These 5 Canadians play with just enough fire to keep this mid tempo melodic rock from getting too generic or sappy. Alternately moody and anthematic, it has a real nice flow to it. You might even find yourself humming their incredibly hooky choruses in the shower. I know I did. (BG)
(Hour Glass Records, PO Box 223, 440-10816 Macleod Trail, S Calgary, AB, T2J 5N8, CANADA)

SHAM 69 - "Kings And Queens" CD
This seems to be re-recordings of SHAM 69's greatest hits. Pretty much from the 1st two LPs and early singles. Certainly punk rock and rocking too. Classic stuff that doesn't do the original versions wrong. Maybe they've dropped the sax and keyboards live by now. Unnecessary considering the availability of the original recordings, but still great chant punk from the godfathers of oi. (RL)
(Creativeman, 1875 Century Park East #1165, Los Angeles, CA 90067)

MUSIC REVIEWS

SIDESHOW BOB - "Cat In The Hat" EP

Minimal package here with a cover that looked liked it took all of maybe 10 minutes to draw. Nothing, no band names, no song titles just a cutsey drawing. Punk rock that takes the old "Killed By Death" aesthetic and does it pretty faithfully. Can hear shades of all types of obscuro types whose names I forget and besides who needs those MRR silly comparisons anyway. Suffice to say it's pretty good snotty amateurish punk rock sorta circa midwest (sorta Cleveland maybe) about 1977 or so. Only complaint is, this whole affair seems a little too deliberate for me. But the tunes are cool. (JY)
($3.50 ppd: Shady Troll, PO Box 6483 Malibu, CA 90264)

SIT N' SPIN - "Pappy's Corn Squeezin'" CD

I'm not exactly sure why this needs another review since it pretty much seems to be the same one that was put out on Planet Pimp a few months ago. Countryish garage rock from some New York City girls who should have grown up on a farm. Unfortunately, all the songs don't hold up to "I'm Sick" which was on a Planet Pimp 7" and is included on this full length, but I'd rather listen to this then most of the crap out there. (CK)
(Munster Records, Apdo. 18107, 28080 Madrid, SPAIN)

SLOBBER - "Milk Box" EP

Amusing noise, punk, stuff with vocals that occasionally make me wonder if Pee Wee Herman didn't make a guest appearance - or is it that cat from the BEASTIE BOYS? At any rate, it is well done and, despite not being the sort of thing I'm into normally, still gets two thumbs up. Includes an absolutely rocking cover of "Johnny 2 Bad". (KK)
($3 ppd: PO Box 610111, Redwood City, CA 94061)

SMALL BUT ANGRY - "Link Out" CD

This started out pretty good, a mix of BAD RELIGION and HORACE PINKER, and the first song is a good "Never Again" anthem addressing police complicity with fascist attacks, quite interesting as they are German and carry an interesting perspective. The rest of the CD is pretty consistent musically, though there is some god awful guitar wanking at times. And lyrically—too many love songs for me. (TH)
(Inside, PO Box 101362, 41460 Neuss, GERMANY)

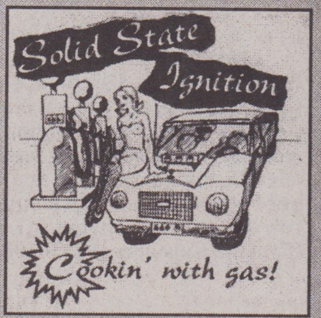
SMOL/MAJESTIC FOUR - split EP

What's great about this split is that both bands represent the styles of hardcore that their geographic regions are famous for. Hailing from Japan, MAJESTIC FOUR offer 4 songs of speedy Japanese thrash that could have come out in the late '80s. Ripping shit. SMOL hail from Sweden, and do the Swedish hardcore thing like pros. (MW)
(MCR/Sound Pollution, PO Box 17742, Covington, KY 41017)

Snap Krackle Drop
Bile

SNAP KRACKLE DROP - "Bile" EP

I'm not sure why I was given this to review, because it's really not my style. The first song totally sucks, as does the last song, which sounds like rave crap. There's *A LOT* of echoey reverb on the vocals. There are some cool guitar parts and I might have really liked this band if they had never discovered keyboards. (JN)
(926 E. Spence #21, Tempe, AZ 85281)



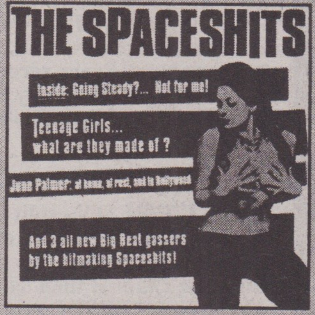
SOLID STATE IGNITION - "Cookin' With Gas" EP

And speaking of Cleveland... we got here a newish band that has a "Kill City"-era type STOOGES thing with one live song ("Don't Waste My Time") which is more of a UK '77 type punk rock and is probably the best tune of the three. This tunes also features a pretty knotty guitar solo that goes in the incompetent-but-I'm-trying category that did crack me up if only for 10 seconds. The other tunes are sorta boring though. (JY)
(Sonic Swirl, PO Box 770303, Lakewood, OH 44107)

SONIC DOLLS
LOVELETTERS FROM TOUR

SONIC DOLLS - "Loveletters From Tour" 45

These guys definitely own a few QUEERS records. The sound is nothing new and the subject of love has been written about before but they do have the right formula. This three piece knows they can't go wrong with an upbeat 3 chord wonder! I'll admit that "Pin-up Girl" is still my favorite, though. (MS)
(Radio Blast Recordings, Guchenstr, 18B-40599, Susseldorf, GERMANY)


THE SPACESHITS
Inside: Going Steady?... Not for me!
Teenage Girls... what are they made of ?
Jane Palmer: at home, at rest, and in Hollywood
And 3 all new Big Beat gassers by the hitmaking Spaceshits!

THE SPACESHITS - "My Teenage Queen" EP

This '60s retro-punk would be better without the distortion that causes you to check your needle. Even without that problem, this isn't all that bad or all that good. (MC)
(Sympathy)

THE SPACESHITS - "More Abuse" EP

Wow. Reminiscent of Australia's THE NEWS, these guys (super)-rock at the most basic of levels. Combines basic '60s rock n roll with catchy punk rock without sounding like '60s punk. Bare bones and straightforward, it rocks from start to finish. Two covers and one original (the better of the three). (KK)
(Primitive Records, 3828 St. Denis, Montreal, PQ, H2W 2M2, CANADA)

SPIFFY - "Secret" EP

An unremarkable stab at power-pop with ALL-ish production courtesy of Stevenson and Egerton. Despite the clean sound the songs and vocals are average at best. (MC)
(Elastic, PO Box 17598, Anaheim, CA 92817)

SPUNK - "Crud Dust" CD

Crud is right. I have never been able to understand this kind of cross-genre, "crowd pleasing" music. They go from bad mid-'80s HC to a JESUS CHRIST SUPER FLY sound. Then the CD really goes downhill. An acoustic Ted Nugent cover and a free flowing live "jam" are definite low points. SPUNK is bunk. (TJ)
(IFA Records, 907 North 177, Seattle, WA 98133)

MUSIC REVIEWS

STATE OF FEAR - "The Tables Will Turn" LP

Okay, now I am happy. This record kicks ass. Now I am ready to bang my head. This band definitely has an older influence to them. Charles thinks this sounds like RAW DEAL which is old school New York hardcore. I was reading the lyric sheet, and found myself even more impressed. They address topics in their lyrics which include life, television, animals, child abuse, and more. It is good to enjoy bands, but I get really stoked when they actually have an opinion. This gets two thumbs up from me... (LU)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

STAZIONE SUICIDA - "U.C.D. La Chiesa" LP

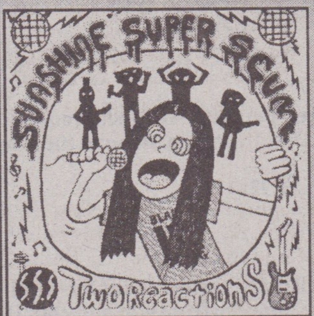
Here are some lost recordings of an Italian outfit from the early '80s. The sound quality is abysmal with the songs taken straight from various cassette recordings, apparently recorded live. The first side is pretty much a write off, a really struggling attempt at basic rock n' roll. Side two is a bit of an improvement with the pace quickening and musicianship tightening up just a notch. All of the songs drag on way too long and really got on my nerves due to the sound quality. Definitely for those who saw them way back when. (TH)
(Flowers Of Grain, PO Box 22, 50051 Castelfiorentino, Firenze, ITALY)

STEVE & THE JERKS - "Leaders Of The Jerks" LP

Another full-length from the SPLASH 4 camp outta France... I'm gonna feel like a cheerleader after this one! It's getting tough to review these new French records with any kind of objectivity because I seem to like just about everything I've heard out of this scene so far. This group features NO-TALENTS contamination in the form of button-boy Nevin. Raw, catchy and always damn good taste in covers. "Girl You Made A Jerk Out Of Me" is reprised from their debut single in a different version... it's a classic for sure. I'm geekin' hard over these guys. Every record that comes out of France these days makes this shut-in a happy man. (RW)
(Royal Records, 7 Rue Tholoze, 75018 Paris, FRANCE)

STILL LIFE/RESIN - split LP

I've never been a fan of STILL LIFE, and this certainly won't win me over - sounds like something that'd be on MTV, and I'd change the channel then as well. Maybe nice people or whatever... yeah. Anyway - RESIN are a bit more up my alley - raw, unproduced and often somewhat sloppy hardcore. I wish they'd left the bass more upfront (it's sometimes placed quite prominently), as it seemed a bit tinny, but y'know. (TM)
(Plan 17/Sunflower Co., PO Box 2157, Orange, CA 92859)



SUNSHINE SUPER SCUM - "Two Reactions" EP

Now this is some fucked up stuff and I mean that in this best possible way. Somewhere in the void created by GUITAR WOLF, TEENGENERATE, MONOSHOCK and THE RED AUNTS comes this wildly crazy piece of music. Loud, feedbacking guitars, drums being hit harder than necessary and alternating vocals done by a mellow male and a screaming female. Wow. This is one of the coolest things I've heard in a while. (CK)
(Siltbreeze Records, 727 S 7th St, Philadelphia, PA 19147)

SUPERSNAZZ - "The Devil Youth Blues" LP

This material may not be as hard and fast as their singles, nor certainly as incessantly catchy or disarming as their Osaka pals SHONEN KNIFE, but catchy pop-punk sound (with vocal harmonies) shows an interesting evolution in their sound. In that style, "Surfin' Hootenany" packs in speed and melody as well as anything here; and it's likely that fans of all-girl bands will find a fair portion of this nine-song, clear-pink vinyl pretty enjoyable. About average for the style. (SS)
(Time Bomb, Toporo 51 Bldg 3F, 2-18-18 Nishi-Shinsaibashi, Chuoku, Osaka 542, JAPAN)

SUPPRESSION/CRIPPLE BASTARDS - split LP

The respective noisecore kings of the U.S. and Italy split a full length. As you'd guess, it's tons of songs from both, short and sweet. Lots of growling, screeching and head on the snare, 'fast as you can' drumming. I lean towards the SUPPRESSION side, as they've always struck me as being both honest and unrelenting, and know when to take a bit more time to develop (?!) a song more than 30 seconds. Those who would like it will already have it. (TM)
(Bovine, PO Box 2134, Madison, WI 53701)

SWEETBELLY FREAKDOWN - LP

I hate to start off a review this way but I'm too excited: this is the same lineup, top to bottom as SWIZ! And if that is not enough for you, the sound of this LP leaves off where SWIZ ended. For those that do not remember SWIZ, they had a unique, harder edged interpretation of what was around in the late eighties/early nineties D.C. scene (SOULSIDE, JAWBOX, FUGAZI, etc..). It is important to note that this is by no means an outdated sound, or a crappy reunion band. This fucker rocks with the same intensity as SWIZ left off with. Devastating, simply put. (CW)
(Jade Tree, 2310 Kennwynn Rd.,Wilmington, DE 19810)

TAMPERE SS - "Sotaa" EP

Done in the normal Fight Records fashion, this is an old hardcore band that, due the record's rarity, could easily have been lost in the annals of hardcore history. Originally recorded and released in 1983, this repress clearly demonstrates why Finnish hardcore is copied so much nowadays. Eight songs of Finnish punk-thrash. (MW)
(Fight Records, Turtolanmäenkatu 6 D 31, Fin-33710 Tampere, FINLAND)

Tampere SS
SOTAA E.P.

THE TANK - "Standing In Your Way" EP

My type of stuff here. Slick tight pop punk via the usually dependable Dr. Strange. Featuring members of WELT and BROWN LOBSTER TANK, these guys do the GREEN DAY meets FACE TO FACE thing with strong results. A good version of JOE JACKSON's "I'm The Man" too. Pop punkers check this out. (RL)
(Dr. Strange)

TENSION - "We Hate...Destroy" CD

Geez, this three piece from Canada sounds more like THE EXPLOITED than THE EXPLOITED did on their last album. Does that make any sense? The singer sounds like Wattie but with a slight French accent and the accompanying music sounds like the aforementioned band's "The Massacre" LP— fat production, heavy guitars and all. Nothing earth shaking but good nonetheless. (RM)
(Tension, PO Box 97, Leamington, ON, N8H 3W1, CANADA)

MUSIC REVIEWS

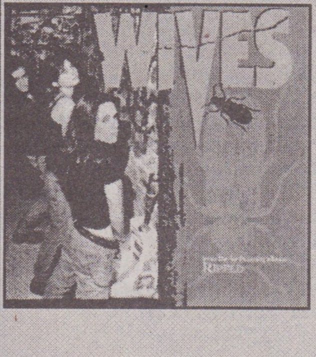
WEST END
THE GAME WE PLAY

WEST END- "The Game We Play" EP

Well they definately get points for doing a WHO cover, but other than that the record is pretty standard, East coastish, maybe even eighties style punk. Not bad, but on side A the vocals come in a little to early for my taste. (HD)
(Goon Records, PO Box 35733, Detroit, MI 48235)

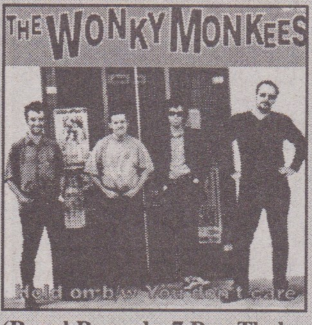
WHITE-OUTS/HAIRY PATT BAND - split EP

The WHITE-OUTS do a thrashed-out scream-fest that tested out okay, nothing too special. Sorta primitive punk bashing with no lightning strike. The flip side features a band I always see in the bargain bins.... now I know why. They suck. (RW)
(Burnt Sienna Records, 207 Powhatan, Columbus, OH, 43204)



WIVES - "Fresh Blood/Ripped"

A single from their upcoming full-length album. Has a distinct TRIBE 8 meets BLATZ-without-the-male-singer feel to it. I had the good fortune of seeing the WIVES at a recent California appearance, they are tough as nails. They'll rock you like a hurricane. Very good. (BB)
(PO Box 1075, New York, NY 10009)


THE WONKY MONKEES
Hold on b/w You don't care

THE WONKY MONKEES - "Hold On/You Don't Care"

I loved this 7"! Four French guys that will rock your ass off! Just try & sit still while "You Don't Care"'s rockin' guitar pounds on your body! Slightly better production than any 2 track garage release these days. I wouldn't be surprised if they showed up at the next Garage Shock. Oh ya, for some reason the GORIES come to mind—maybe it's because Cyril sounds like Mick. (MS)
(Royal Records, 7 Rue Tholoze, F-75018 Paris, FRANCE)

DANCE
LINK WRAY
AND THE RAYMEN WITH BUNKER HILL
FRIDAY NIGHT DANCE PARTY
THE GIRL CAN'T DANCE
BUNKER HILL
WITH LINK WRAY AND THE RAYMEN
DANCE

LINK WRAY AND BUNKER HILL - "Friday Night Dance Party/The Girl Can't Dance"

Fuck, am I understanding the liner notes right??? Is LINK WRAY really backing up BUNKER HILL on "Girl Can't Dance"????? Or am I just a dumb shit???!!!! Well, if so, I never knew that!!!!!! Fucking fabulous!!! Well anyways, the A side is an unissued LINK WRAY tune with vocals..... not bad, not bad at all, but then again I'm a fan so it really doesn't matter....... (SW)
(Norton, PO Box 646 Cooper Stn, New York, NY 10003)

THE WRETCHED ONES - "Go To Work" LP

Oh my god! Oh my god! I feel like I just won the lottery by getting assigned this. If you've been living in a cave and haven't heard of these guys, well, they just happen to be one of the best goddamn bands to come down the pipe this decade and I guarantee one listen to this lovely, twelve song picture disc will serve only to confirm this. It continues this bands legacy of writing infectiously catchy, oi/pogo punk. There's so many sing-a-long's you'll lose your voice trying to keep up and power to spare due in large part to Arman's gritty vocals and Bob's buzzsaw guitar sound. The rhythm section of B.T. and Mike ain't exactly chopped liver. As a matter of fact they're two of the best at what they do. Pick this up along with a twelve pack of Schaefer and rock on because these guys are the real deal and one of the few that matter! (RM)
(Scumfuck Mucke, Postfach 100709, 46527 Dinslaken, GERMANY)

THE WYNONA RYDERS - "Artificial Intelligence" LP

Living in SF, I feel like I should know more about these guys. What I've heard was some 7" from long ago. This is a little different than what I remember. It's heavy on the rock parts, with some early punk riffs and attitude. It has its exciting moments, but also its tedious ones. Reminds me, at times, of the FLUID. Decent energy, but it sure didn't blow me away. (BG)
(Lookout Records)

X-ACTO/IGNITE - split CD

Positive hardcore from Lisboa (Portugal) and Orange County (CA) join together to create this powerful benefit CD for Earth First, Sea Shepherd Conservation Society, the Pacific Wildlife Project and AMI (International Medical Aid). X-ACTO plays a slightly emo-influenced (some of their breakdowns and "pretty" female vocals on "The Pace") competent HC that I enjoy more with each listen. IGNITE pounds out solid, catchy HC synonymous with the rock coming out from behind the Orange Curtain. Although most of IGNITE's songs are from either "In My Time" 7" or "The Ash Return" demo, this CD is well worth the donation and contacting any of the aforementioned organizations might help you add meaning to your worthless life. (TJ)
(Ataque Sonoro Records, Apto 1789, 1017 Lisboa Codex, PORTUGAL)

THE YAG PEOPLE
don't wanna cry

YAG PEOPLE/WRONG DIRECTIONS - split 45

The cover shows the five YAGS standing in front of a Motel-6, and I wouldn't be surprised if this were recorded in their room: it's intense '65-style garage punk, evocative and with lots of SONICS-style bite. The flip, which I'd guess was recorded in a hotel trash can, contains more of the same; but while the DIRECTIONS seem to have a feel for the spirit of the era, they don't offer standout material. (SS)
(Mouldy Records, PO Box 1122, Bala-Cynwwd, PA 19004)

YAGE - "Integration" CD

Italian band whose (only?) distinguishing factor is that they have ol' Kent from the CELIBATE RIFLES who probably is in a band in every country in the world at one time or another (quite a world traveler, him). Thusly, it is no surprise that the majority of this does sound like 3rd rate RIFLES with the singer doing a LEATHER NUN bit once in a while in the middle of the songs. The better tunes, of course, are the ones with Mr. Steedman's chunky riffs which we aussie-ites know and love, otherwise look elsewhere. (JY)
(Munster, Apdo. 18107, 28080 Madrid, SPAIN)

MUSIC REVIEWS

YOUNG PIONEERS - "Crime Wave EP And More" CD

Catchy well crafted pop songs tweaked just a bit with artsy distorted vocals- but it works very "cool". This CD is a release of some old, new, and live recordings, and sounds like they can actually play their instruments (which is refreshing). The packaging and artwork looks like they have something to say, but I don't want to read too much into it. (HD)

(Vermiform, PO Box 12065, Richmond, VA 23421)

YOUTH OF TODAY - "Take A Stand" LP

For all you hardcore kids whom dream of rocking with these NYC SxE greats, here's your chance. No it's not a horrible reunion. It's a re-release of the 1992 Live record, now on picture disc. This brings the NYC hardcore scene to life with shout outs, covers of other NY bands (CRO MAGS' "Malfunction," GORILLA BISCUITS' "Better Than You" and ending it up with BOLD's "Talk Is Cheap") and plenty of originals, including a cute "Youth Crew" sing along. (TJ)

(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

a tradition of...

V/A - "A Tradition Of..." EP

You have got to love it. This has a good international mix with GENTLE (Japan), DAMAD (US), WARSORE (Australia), STACK (Germany), 27 HOURS (US), ENEMY SOIL (US), FORGARDUR HELVITIS (Iceland), AGATHOCLES (Belgium), and SLIGHT SLAPPERS (Japan). This is a totally rad compilation with no weak tracks at all. And of course the highlight of the record is the SLIGHT SLAPPER tracks. Two blasts of maddening thrash, that will leave you screaming "might is right"! Hats off to a job well done! (RC)

($3 ppd: Fall Records, 7121 Quail Woods Rd, Wilmington, NC 28405-7027)

V/A - "L'Austin, TX Space" CD

A whole bunch of bands from Austin, most of whom I've never heard of, FUCKEMOS and JESUS CHRIST SUPERFLY being the two most familiar. Some good stuff, I like LOS SOULBENDERS (but what's with *LOS* everything?). Some surprises as far as sound goes, gotta keep that Austin sound interesting, I guess. Some country flavored fare by LOBLOLLY, and real punk rock by the CALBAKES, that could be my fave. TALLBOY was another great. Cool. (RY)

(Triggerfish Music, Aachenerstr. 1, D-40223, Dusseldorf, GERMANY)

BAD GIRLS GO TO HELL
PUSSYCATS vs. BESTIAS

V/A - "Bad Girls Go To Hell" 10"

A split between two hot-blooded Spanish bands, all-female in this case. THE BESTIAS were my fave here, doing a real up-tempo, trashy rockin' punk, kinda TRASHWOMENy minus the surf. THE PUSSYCATS deal more down and dirty, a slower, STOOGES type deal. Good disc. (TY)

(Munster Records, Apdo 18107, 28080 Madrid, SPAIN)

V/A - "Bad Stain Record Presents..., Vol. 3" EP

Six bands are on this 7" piece of wax: RED #9, WAVEPOOL, HEADCRAMP, THE NIMRODS, SCRATCH N' SNIFF, and BEEZLE BULLIES. While nothing jumps out on this, none of it unlistenable either. If you're into rawer poppier stuff this will do you just fine. (JF)

(Bad Stain Records, PO Box 35254, Phoenix, AZ 85069)

BOSSMAN
RADIOBAGHDAD
Section8

V/A - "Bossman" EP

RADIO BAGHDAD sounds good, fast and heavy with a very competent drummer. They're almost grind at times. Apparently the title song was co-written by members of both bands. Hmm.. SECTION 8 is a little more straightforward, a little more energetic. Get this record. (BB)

(Friendly Cow Records, Schutzenstr. 217, D-44147 Dortmund, GERMANY)

V/A - "Bread, The Edible Napkin" 2xLP

Just as with the last No Idea comp there is quite a variety of music here, and nearly half of the bands are from Florida. Most of the stuff is hardcore in one way or another, whether it be more traditional, emo, pop, or post-hardcore. Standouts include MOONRAKER, END OF THE CENTURY PARTY, LOCUST, HOT WATER MUSIC, SIDESHOW, and SERPICO. It is a comp and does have the drawbacks one would associate with one, but where else are you going to find the emo pining of CHRISTIE FRONT DRIVE between the terror of BRUTAL TRUTH and CAVITY? This comes with issue 12 of "No Idea" fanzine, bundled as vinyl or CD. (TH)

(No Idea, PO Box 14636, Gainesville, FL 32604-4636)

brewing
slowsidedown
nineironspitfire
botch
jough dawn baker

V/A - "Brewing" EP

I suppose they're "brewing" with anger, not "brewing" beer, ehh? This is a comp with four bands: SLOW SIDE DOWN, NINE IRON SPITFIRE, BOTCH, and JOUGH DAWN BAKER. SLOW SIDE DOWN play a screaming hardcore with a little arty guitar dissonance thrown in for good measure. The only other band that did it for me was BOTCH, with their track of crunch laden, stop/start inspired hardcore. (CW)

(Excursion, PO Box 20224, Seattle, WA 98102)

V/A - "The British Punk Invasion Vol. 2" CD

Good pop punk and retro with multiple tracks from the always great CHOPPER, RAGGITY ANNE (whom I'd like to hear more from), SPeEDURCHIN, CHANNEL STOOPID, and the UK SUBS. A good collection of what seems to be previously released UK stuff. (RL)

(High Society International, St. Petersburger Str. 4, D-18107 Rostock, GERMANY)

MUSIC REVIEWS

TEEN IDOLS
KRHISSY

TEEN IDOLS/KRHISSY - split EP

TEEN IDOLS employ some good guitar solos/slides, plenty of harmonizing, and are real high energy. "Big Girl Now" is more poppy than the first song, but they're both good. On their first song, KRHISSY also play as though their pants were on fire, but their second song is a little weak. They're more poppy than T.I. and their vocals aren't so good. They sound like FIFTEEN at times. (JN)
(614 So. 8th St #377, Philadelphia, PA 19147)

THATCHER ON ACID - "Curdled/The Moondance" CD

This is a domestic reissue of an LP and 12"EP from 1987 with a bunch of live tracks from the same period. When I was younger I didn't really pay much attention to THATCH, I thought they were dreary squatters singing songs about the dole. In later years I went back to them and kicked myself. Driving, personal-as-political, emotional punk, with a WIRE influence. This is great. The live tracks, tacked on as a bonus, are sort of disposable... they play a lot of the songs that are on the CD you've just heard - it's kind of annoying. Still, you can always turn the thing off when you get there. This is highly recommended. (AM)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146-0402)

THREE YEARS DOWN - "Kill The Cool" LP

This band has a very catchy sound that falls somewhere between hardcore and rock. Actually, the have a sound very reminiscent of a very stripped down ROCKET FROM THE CRYPT, minus their horns and general silliness. I liked it. (CW)
(Wingnut Records, 1442A Walnut St #59, Berkeley, CA 94709)

THE TITANS - "Wild Guy" 10"

More high-energy hockaloogie (I'll even forgive the 10" format) that manages to throw a handful of rockabilly guitar into the mix without it turning into the dreaded psychobilly. How do these Japanese bands manage to pull off such difficult tricks in the rock and roll arena (in this case, maybe it's because they've been toiling away for a decade or so). Where's the LP? (DD)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

TOLSHOCK - "Pointless Stand" CD

All of these Profane Existence Far East 3" CD's have been on the money, and this one is no exception. This time around you get 13 tracks of raw and aggressive Swedish thrash, with bruising dual vocals. All the songs are short and fast except for the last track, which is a mid-tempo number. Their message is somewhat political, with a few drinking anthems thrown in as well. This is a bit generic, but still worth your hard earned pennies. (RC)
(Profane Existence Far East c/o Izumi Kubo, 35, Sannaicho, Sennyuji, Higashiyamaku, Kyoto 605, JAPAN)

TRANS-MEGETTI - "Steal The Jet Keys" CD

Imagine, if you will, the singer of OFFSPRING singing for an experimental punk outfit like DRIVE LIKE JEHU. No wait, this is no dis. This CD lacks the pretension of the former, and the epic jams of the latter. Hence, this is a damn interesting record. It's fast and aggressive, but not predictable. Melodic, yet with bite. It took me a couple of listens to really appreciate the songs, but that tends to be the case with all bands that are doing something original. Look for it. (BG)
(Art Monk Construction, PO Box 6332, Falls Church, VA 22040)

TRANS-MEGETTI/FRODUS - split EP

I've never been much of a fan of releases on this label. These sentiments hold for the FRODUS side which has a weird, ultra-tight alternative rock angle. At least they've lost some of the bass heaviness I remember from their live shows. The TRANS-MEGETTI side was a surprise, with really quick paced post-hardcore much like MILTOWN or a faster QUICKSAND. Good stuff. (TH)
(Art Monk Construction, PO Box 6332, Falls Church, VA 22040)

TRAUMA SCHOOL DROPOUTS - "Identity Crisis" LP

A lot of that early Bri'ish sound. Probably as fun live as the STITCHES. Sing-song street punk stuff with limericks for lyrics. Real accents.....who knows??? Grew on me real fast, though. Not as poppy as the VINDICTIVES but a similar sense of humor, and style. Yeah, it's great, but it compliments a very definite mood. (RY)
(Cacaphone Records, PO Box 6058, Albany, NY 12206)

THE
TREMOLONS
GIRL COMBO

THE TREMOLONS - "All Girl Combo" EP

The liners promise "raw, skull-peeling 1964 versions of "Heartbreak Hotel" and "Whole Lotta Shakin' Going On" by this all-girl combo. The "Whole Lotta Shakin' " is indeed a fine version, but the production keeps it from being truly "skull-peeling" while the "Heartbreak Hotel" sounds heartfelt but tame. The moody instro "Theme For A 'DJ'" and the ballad "Please Let Me Know" round out the package. (DD)
(Sundazed, PO Box 85, Coxsackle, NY 12501)

TUFF WAX - "Let's Go Another World" EP

Coolish Japanese punk which reminds me of the OPERATION IVY record, "a Plea For Peace". Rockin' with the doodly-doodly bass lines. Catchy and good, a winner. (BB)
(NAT Records, Shinmei Bldg 3F, 7-33, Nishi-Shinjuku, Tokyo 160, JAPAN)

TURUN TAUTI - "Nelja Palikkaa" LP

Polished Finnish punk rock. I hadn't heard them before, but this is their third LP. For the most part medium paced and musically on the heavy side, with gruff yet earnest sounding vocals (political lyrics in Finnish but translated into English). It's abrasive sounding, yet still melodic in places. I'm reminded of Norway's SO MUCH HATE, if that comparison means anything. Curiously enough, WAT TYLER are credited with one of the songs, but it doesn't sound like one of theirs. Hmm. (AM)
(Free Animals, PO Box 586, 20301 Turku, FINLAND)

2B - "Wake up" CD

Cool mid-eighties sounding hardcore from Quebec. It's catchy, it's tight, it's heavy, what else do you need? (BB)
(Blueberry Chords, 535 Sacre Coeur O, Alma, PQ, G8B 1M4, CANADA)

MUSIC REVIEWS

U.K. SUBS - "Quintessentials" LP

One of two 20th anniversary releases from these veterans. Grandpa Charlie (of course!), Nicky Garratt and Alvin Gibbs from the old line up, and SAMIAM drummer Dave Ayers create quite a sound. Powerful classic punk with many moods and some amazing guitar work. Definitely worth checking out. (TB)

(Fall Out Records c/o Jungle Post, 62 Chalk Farm Road, London, NW1 8AN, ENGLAND)

U.K. SUBS - "Peel Sessions 1978-79" LP

This band was fuckin' great and their early output is right up there with THE SEX PISTOLS as well as THE DAMNED and, dare I say, better than THE CLASH. Now, this fifteen song LP is a collection of three recording sessions done for the John Peel radio show circa 1978-79 and there isn't a bad one in the bunch. Some of these versions are actually better than the originals. A must buy. (RM)

(Fall Out Records, c/o Jungle Post, 62 Chalk Farm Road, London NW1 8AN, ENGLAND)

UNBROKEN/BRIGHTSIDE - split EP

This is such a tease. Only one song from each of these HC bands seems like such a waste. BRIGHTSIDE knows better, being that their "No Policy" EP had 13 songs! UNBROKEN's selection is heavier than previous efforts, maybe trying to be as hard hitting as BRIGHTSIDE whom defiantly shine, finding a way to have gruff, hard vocals over catchy HC that keeps you listening and wanting more. I would look for these songs on full lengths in the future. (TJ)

(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

UNDERTHREAT - "Bomb Scars" LP

Okay, so this didn't get me too excited, but that is just my opinion. I would compare them to DROP DEAD but just a bit slower. The one bad thing is that it sounds generic, or done before, which is the case for most bands these days anyway. I will give this credit for the fact that they do have something to say. It is fast, Brazilian political power core, and the lyrics are written in both English and Portuguese. Try this out for yourself. (LU)

(Low Life Records, CP 6700, Sao Paulo, SP 01064-970, BRAZIL)

UNIFORM CHOICE - "New Jersey 7.8.87" LP

Live bootleg recorded somewhere in New Jersey. The sound quality is okay, but nothing great. It kind of moves in waves, one second it's low and muddy, then it's kind of high, then back to being low again, and the drums sound really flat and distant. The songs on here are from the first LP, and the last LP, "Staring Into The Sun", the time they more or less started playing glam metal equaled to POISON. There was a period in time where UNIFORM CHOICE were one of my favorite bands, before they released the "Staring Into The Sun" record, and the first LP is a classic in my eyes, but this bootleg isn't really worth the effort of hunting down for your record library. Half hearted packaging much like the half hearted performance contained within. (MA)

(no label, no address)

UUTUUS - "Everything's Shit" EP

Holy fucking shit. Blistering Finnish thrash. After a debut EP a couple years back, these guys were on a couple of compilations that didn't really get around. Prank has compiled these tracks plus added a few extras on one record. If you haven't heard UUTUUS, they do incredible Finnish hardcore at a faster pace than their forefathers. Reminds me of Sweden's PROTEST BENGT at times. (MW)

(Prank Records, PO Box 410892, San Francisco, CA 94141-0892)

CONTROL YOURSELF
DECREPID OLD MAN
The Violet Hour
Bleak

VIOLET HOUR/V.Y.V. - spilt EP

V.Y.V. play instrumentals because they're under the impression that "there is a lack of instrumental bands." They may not even intend the statement to be ironic, since their organ/drums/bass lineup is not typical of the current surplus of surf bands. MRR formulaic comparison: if the L'IL BUNNIES lost their guitarists and tried to sound like the YOUNG MARBLE GIANTS without the singing (I'm certain that clears things up for you!). VIOLET HOUR may be rocking out, but their two songs are so distorted that it's hard to tell. (DD)

($5.00 ppd: Bleak Records, PO Box 29102, Thunder Bay, ON, P7B 6P9, CANADA)

The Von Zippers

VON ZIPPERS - "Wurms" 2x45

Last month I got all the records that had naked women on the cover, this time around it's all bands that wear matching uniforms. High-concept garage punkers the VON ZIPPERS are pictured wearing Kaiser Wilhelm-spiked helmets and iron crosses - they tear through a great version of "Kissin' Cousins" and the DAMNED's "Fish" and two top-notch, fuzz-drenched originals. Erich Von Zipper would give these boys his stamp (with his boot) of approval. (JH)

(Estrus)

TV offe
THE WACKERS
believe
violent
THE WACKERS

WACKERS/ELATED - split 45

There's nothing quite like sitting in front of a computer terminal for eight hours, taking a half-hour bus ride through the Tenderloin, and then sitting in front of a computer terminal at MRR for what feels like another eight hours. Luckily, there are hardcore EPs like this one lying around to snap me out of my doldrums. The WACKERS are a mid-tempo, sing-a-long punk outfit; the ELATED are faster, with a drummer who sounds like he's straining himself to an unhealthy degree. Not the most original sounding stuff that I've heard this week, but what're you gonna do. At least they're keeping me alert. (JH)

(Better Day, PO Box 3308, Easton, PA 18043-3308)

walking abortions
definitely rabies

WALKING ABORTIONS - "Definitely Rabies" EP

Definitely more developed and versatile than their "Handy Pandy" EP. Side A is pretty tough with "Armies of Jesus" which passionately builds from an acoustic guitar into an angry fury. It's followed by a driving, upbeat tune, "Blood On The Wall". Unfortunately, the flip side doesn't pack much punch with a "talking" vocal that intensifies just to fizzle with an acoustic guitar. The final tune is a goofy studio filler song hardly worth mentioning. (HM)

(Damaged Goods, PO Box 671, London E17 6NF, ENGLAND)

MUSIC REVIEWS

V/A - "Bubblepunk" EP

PSYCHOTIC YOUTH play really good indie rock - which means you might soon find this on your local "modern rock" station. If you're familiar with the YUM YUMS, take that and water it down. RICHIES continue their existence wishing that they had been born Johnny, Joey and Dee Dee. The best band in the world that sounds more like THE RAMONES than THE RAMONES. (KK)

(Wolverine Records, Berather Schlossufer 63, 40593 Düsseldorf, GERMANY)

V/A - "Caught In The Cyclone" CD

This is eighteen song comp is a collection of street punk bands from various parts of the globe and as one might expect it has some winners and losers. The best tunes herein appear courtesy of GUTTERSNIPE, THE WRETCHED ONES, VANILLA MUFFINS, TIME BOMB 77 and THE REDUCERS, who turn in the best song hands down. Really upbeat and catchy, with great backing vocals. Oi the way it should be. As far as bad tracks, the SOUTH-EAST FIRM song "Armies On The Terraces" is inexcusably bad and thus deserves special note. The music is a lame attempt to sound like the COCKNEY REJECTS and the lyrics, due mostly to their sincerity, are the dumbest I've ever heard. Skinhead soccer riots in Florida? Come on guys, my three year old niece could do better. (RM)

(Cyclone Records, 24 Pheasant Run, Merimack, NH 03054)

V/A - "Death To False Metal" CD

74 minutes of pure entertainment. I have to say that I had never heard of most of these songs before - I was never a metalhead. If I was, this might have been different, because the songs I do like the originals of (the IRON MAIDEN ones) haven't been improved upon at all. However, much of this comp is hilarious. The best two tracks on here are SCHLONG's completely off the wall interpretation of RATT's "Round And Round", and RANDY's straight-up version of what is a great pop song anyway, "Kiss Me Deadly" by LITA FORD. A lot of the songs are just done in regular hardcore style, ie played harder and faster, but not much different, but the standout moments of this disc come when the bands just go off on their own trip. My other favorites were HICKEY, FUCKFACE, YOUR MOTHER and ONE EYE OPEN. (AM)

(Probe Records, PO Box 5068, Pleasanton, CA 94566)

V/A - "Destination: Portland" EP

THE NO-NO'S are my favorite here, with a lot of strength and energy in their poppy-punk song, and less nervousness than THE PANTIES, who sound like the old BEAT HAPPENING, with childlike naîve lyrics and jangly guitars; or THE NEED, whose extremely stylized contribution sounds like a higher-pitched version of the also non-enumerated THE MAKE-UP. Maybe sung by NINA HAAGEN. THE LOOKERS have a strummy PANSY DIVISION style, with girls singing. Really good musicians. I like stuff a little tougher, but this is quality in the genre. (GS)

(3559 SE Francis St #B, Portland, OR 97202)

V/A - "Draggin' Tracks" CD

The cover swears "18 Gear Grinding Tunes." I'd agree. The visual theme throughout the CD suggests drag/punk songs about cars but the reality is much more variety. GARLAND, JOHN SMITH, THE TRANS AM and FREEDOM FIGHTERS are among the lesser known bands on this compilation who I'm now a big fan of. Like the comp says, "Cut a Fat One" (to run at top speed) and pick up a copy. (MS)

(Meat Records, PO Box 10203. Fargo, ND 58106)

V/A - "East Coast Assault Vol. 2" CD

This is where I come from...this is the kind of hardcore that I love. Tons of bands on this comp, and they are all a little different in their own right. Here are a few of my favorites: INDECISION, NEGATIVE MALE CHILD, STRUGGLE WITHIN, HATEBREED, RAINMEN, STIGMATA, and INHUMAN. Just to name a few. This is a great representation of some of what the East Coast is like. Hard and aggressive, as well as musically motivating. This moves it, I swear.... (LU)

(Too Damn Hype Records, PO Box 1520, Cooper Stn, New York, NY 10276-1520)

V/A - "Empty Records Sampler" CD

A sampler, nothing more. Features SCARED OF CHAKA, X-RAYS, GAS HUFFER, SICKO, and twenty-odd more. Get this CD, sit home, and dream of greener pastures. (BB)

(Empty Records, PO Box Box 12034, Seattle, WA 98102)

V/A - "Galactic Punk" EP

I've listened to this EP a few times and I always forget what it sounds like three minutes later. So after my fourth listen this split between THE MANGES and EGG EBB borrows a lot from the RAMONES. The truth be told, the RAMONES are the most overrated band of all time. Even worse are the bands they inspired. (JF)

(Hearing Taverna Dischi c/o Stefano Righi-via Cadorna 38/c, 20036 Meda (Milano), ITALY)

V/A - "It's A Damned, Damned, Damned World" CD

A 24 band tribute to THE DAMNED from unknown bands worldwide. I really don't know what to make of this as the bad songs could just be because of the bands inability to do a cover and the good songs might just be because the song itself is great. Do you know what I mean? "Love Song" by LOS GUARRIORS isn't great but it's mostly because the singer has to struggle so much with the vocal line. "New Rose" by REGALE MOI is great though the band don't even have a drummer! The stand out is the track by THE RED KING although it sounds nothing like "The History Of The World Part 1". Still, a pretty fun project featuring a good amount of new bands spanning three continents. (LH)

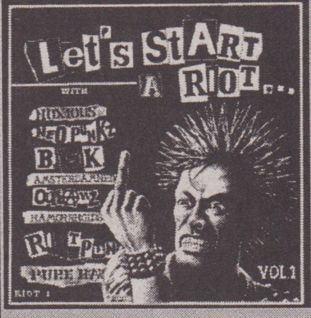
(NDN, PO Box 42850-123, Houston, TX 77242-2850)

V/A - "It's A Kick To Be Alive" 10"

There is some damned decent punk rock on this record. The CREED start things off pleasantly enough, but be careful! Next comes the SIDEBURNS doing "Warriors". It's a slow, menacing number that will make your blood run cold! The SIDEBURNS singer has that deep growl of a voice that the BAD VULTURES perfected a while back. Very dangerous to timid punk-rockers! Next you have LRF with a bouncing punk tune that compares well with a faster tune by STIFF LITTLE FINGERS or SHAM 69. Side two starts off kinda melodramatic with EXPLORE. Then the HAWKS do a slow ballad, "Freedom". Get ready for the mother-fuckin' guns! BLADE punks out like crazy! It is fast and manic! FOR MEN complete the extravaganza with the good song "Hurry Up". (BR)

(Real Deal Records, 187 Hoshigaoka, Hirakata City, Osaka, JAPAN)

MUSIC REVIEWS



V/A - "Let's Start A Riot" EP

This bootleg comp was released with the intention of introducing you to a few of the early Dutch hardcore punk bands, and you need to hear this. This collection features B.G.K., AMSTERDAMNED, NOXIOUS, OUTLAWZ, HAMORRHOIDS, NEO PUNKZ, PURE HATE, RIOT PUNX, and OUTLAWZ. All the songs are blistering hardcore with ultra raw sound and abrasive guitars that cut through your cranium with ease. The music stands the test of time, and can run circles around any of the hardcore bands around today. Believe me. Now, someone needs to re-release stuff from RONDOS. (MA)

(Riot Records)

V/A - "Mondo Drive-In" CD

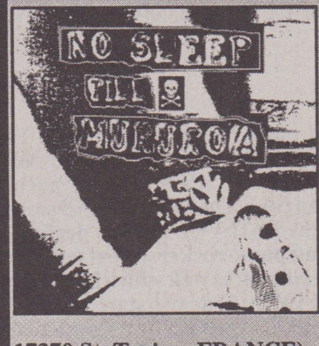
A comp of surfy versions of movie tunes. You get the likes of SATAN'S PILGRIMS, THE SURF TRIO, THEE PHANTOM 5IVE, BOSS MARTIANS, CHESTERFIELD KINGS and THE NEPTUNAS doing "The Godfather", "Beach Party", "Mummy Walk", "Hold On", "Muscle Beach Party", and "Faster Pussycat". It all sounds pretty good, but the best part is that the front and back covers are in 3-D and they include a very small pair of glasses to check it out with. If this was on vinyl, then a regular size pair could have been included. Oh well. (CK)

(Blood Red Vinyl and Discs, 2134 NE 25th, Portland, OR 97212)

V/A - "Murder Punk Vol 2" CD

Cool, I got one of these for review! Basically, Aussie punk from the late '70s and early '80s rates with the best that came out of the UK or USA from the same time, but a lot of it has remained totally obscure... who imported Australian punk 7" singles? Anyone? Some of the bands on here have popped up on various comps but you get one stop shopping with these. THE NEWS, RAZAR, SCIENTISTS, FUN THINGS, LEFTOVERS, VICTIMS (2nd world-class EP, one of my favorite singles of all time), and the THOUGHT CRIMINALS. You get the entire single by each band. Buy these digital beer mats on sight or tape 'em. (RW)

(Murder Punk, GPO 35, Port Arthur, Tasmania 7182, AUSTRALIA)



V/A - "No Sleep Till Mururoa" EP

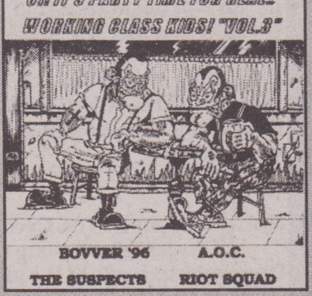
No sleep 'til my reviews are done and this is the last of the month. Four bands, namely the DEADLY TOYS (melodic, clean), BAD GRASS (stop-start hardcore - what exactly do they mean by 'bad grass'?), DICKY BIRD (sludgy 'pet-rock' with one of the worst band names ever), and SKULL DUGGERY (punchy punk with desperate vocals), encased in a very elaborate oversized package. (JH)

(Stay Free, 3 Allee des Peupliers, 17370 St. Trojan, FRANCE)

V/A - "Number One Priority" CD

This is a weird compilation that just doesn't work. It's got BACKLASH and CHAPTER who rip, but then they have some horrible indie-rock sounding shit and some tough guy crap that just ruins the whole comp. For the CD price, the CHAPTER song isn't worth it so just tape it from a friend. (MW)

(American Machine Records, 28 Spring St., Steelton, PA 17118)



V/A - "Oi! It's Party Time For Real Working Class Kids! Vol.3" EP

A four song oi comp EP with BOVVER '96, A.O.C., THE SUSPECTS, and RIOT SQUAD. Good stuff with similarities to VICE SQUAD, COCKNEY REJECTS, and other Brit types. Good powerful stuff with good production to boot. No pun intended. (RL)

(One By One Records, Bellevue, 56450 Theix, FRANCE)

V/A - "Ox-Ray Trax" CD

Massive compilation, "Ox" fanzine #26. ANTISEEN and TURBONEGRO blow the roof off the joint. Some other good songs scattered throughout many mediocre acts trying to sound like their favorite bands. (TB)

(Ox Fanzine, PO Box 143445, 45264 Essen, GERMANY)

V/A - "P.E.A.C.E./War" 2xCD

A sixty track CD comp of that 1984 2xLP classic with many, many great bands. Everything from DICKS, DOA, CRASS, CCM, DK'S, AOF, BGK, MDC, C2D, ICONOCLAST, SEPTIC DEATH, to NEGIAZONE. Plus newer additional tracks from the likes of U.K. SUBS. Plays like the favorite one of the tapes your friend "Puke" made for you. Cheaper than tracking all the great songs down on vinyl. (BB)

(New Red Archives, PO Box 210501, San Francisco, CA 94121)

V/A - "Phelpsy Destroyer" EP

MOLE PEOPLE kick this off with a mid-tempo ditty with a lot of effects on the vocals and every syllable is really pronounced, "Oh Ah-Nah". Their other song is trashier and I liked it a lot better. The TOSS-OFFS play fast-paced pop punk and were really endearing right off the bat with their romantic inclinations: "I think of you/ all night/ when I hump my pillow". The F.I.D.'s are totally fucking funny and I love them. The liner notes compare them to SEWER TROUT and I'd have to concur. If you are wise, you will attain this record. (JN)

(47 Waldo St., Pawtucket, RI 02860)

V/A - "Punk Rock Super Heroes" CDEP

This is one great Japanese pop-punk compilation. When I say pop punk, I mean the music is fast and has melody but it isn't weak or wimpy. Bands like DIRTY IS GOD, NAVEL, LIFEBALL, and NOBODYS bring to mind fast melodic hardcore like early SEVEN SECONDS played in their pre "Crew" days. While TEENAGE BONEHEADS, SPROCKET WHEEL and BACON FAT are a bit slower but tuneful as hell punk, CIGARETTE MAN mix both styles well and really stand out with great female vocals. If I had a top 10 this would be #1 this month. (MM)

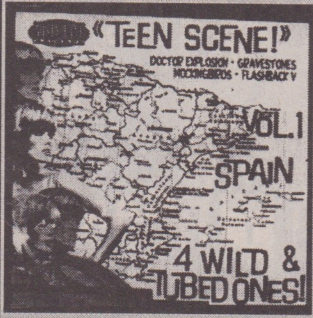
(Skippy c/o Naomi Hirakawa, 5-24-11-202 Miyamae Sugunami-ku, Tokyo 168, JAPAN)

V/A - "Shitting" EP

THE TURDZ have a cool, fast basic '77 punk rock musical style and a slightly annoying, sing-songy singer. THE FALSIES are more hardcore and fit 4 songs on their side. Fast, angry and anthemy. Two good sounds that go well together. (CK)

($3 ppd: Imperfekt Records, PO Box 2846, Columbia, MD 21045)

MUSIC REVIEWS



V/A - "Sore Losers" LP

Wow, I get to review this shit!!!!????? Two LPs worth??!!!! Gatefold cover!!!???? Long Gone John put the money out fer this one???!!!! A soundtrack to the fucking movie!!!!!????? I haven't seen the movie yet, but my ex-wife tells me it's "terrific", that's in her own words!!!!!! Fuck, the packaging in very nice... color, nice pictures, but the first side of this two record set is like.... the best of the four sides.... what can I say.... this is a soundtrack album.... and just like all the other soundtrack albums out on the market (like "A Hard Day's Night", or "Thank God It's Friday") most of the stuff on it is expendable.... I mean who really listens to the instrumental cuts on the "HELP" soundtrack????? Anyways, I'm much too drunk to review this properly... all in all it's so-so.... it bored me to tears most of the time.... but I'm not the most liked reviewer on this wonderful magazine staff.... so what.... my cock is like a whole 2 inches longer than Bruce's!!!!!!! (SW)
(Sympathy)

V/A - "Teen Scene Vol. 1: Spain" EP

Four-band single featuring thee moderne sick-tease Euro take on garage energy. The easy stand-out is DR. EXPLOSION who put out that tremendous LP— one of my favorites from last year... more good stuff from them. The surprise band for me was the MOCKINGBIRDS, whose take on "You're On My Mind" could slip onto a comp of '60s originals unnoticed. Really rough and sincere. Also has the FLASHBACK V and THE GRAVESTONES. (RW)
(Misty Lane Records, I. A. Pascucci 66, 00168 Rome, ITALY)

THE PERFECT
PACK!
PERFECT COUSINS
LOSER
SIXPACK

V/A - "The Perfect Pack!" EP

A split between PERFECT COUSINS and SIXPACK. These COUSINS play a cool brand of pop punk, owing more to '70s bands than to their '90s melodic hardcore cousins (they do a SAMOANS cover and an original). Catchy and rockin'. SIXPACK have a more modern melodic HC sound, done decently, but not as gripping. (TY)
(Meantime Records c/o Moulard J.F., 17 Rue Notre Dame, 42000 St Etienne, FRANCE)

V/A - "Tokyo Trashville" CD

There's way too many garage comps floating around these days (way too many comps period) but this one is the pick of the litter. Features way gritty and gone stuff from GUITAR WOLF, MAD 3, TEENGENERATE, MUDDY FRANKENSTEIN and a bunch of other Japanese stalwarts playing in top form. SUPERSNAZZ do a fucking drop-dead X cover, messy and loud. Short, quality-emphasis compilation. Uh...... vinyl? (RW)
(Au-Go-Go, GPO 542d, Melbourne, Vic 3001, AUSTRALIA)

THE TIME IS NOW

V/A - "The Time Is Now" EP

Hardcore bands that are 100% hardcore these days are far and few between. But from the intentions of this compilation and the bands on it, that will soon change, for the better. These five bands play hardcore reminiscent of the sounds of bands like HALF OFF, UP FRONT, WIDE AWAKE, etc. All bands and songs on here are great. In order from appearance: FLOOR PUNCH, HANDS TIED, RAIN ON THE PARADE, TEN YARD FIGHT, and RANCOR. Comes with the latest issue of "Tension Building". Need I say more? (MA)
(Tension Building, 429 Osborne Ave, Morrisville, PA 19067)

V/A - "Trash On Demand Vol II" CD

23 tracks of a lot of bands I'm unfamiliar with. There's a good mix of punk, pop, trash, glam, garage and blues. It sounds like a tape a friend would make for ya. Great tunes from bands you expect only the best from like THE ADZ and THE SINISTERS. Plus now I'm a new fan of ECHODRIVE and ASSASSINATION BUREAU. Good Stuff! (MS)
(Ultra Under Records, PO Box 1867, Cave Creek, AZ 85327)

VA - "206 Records—The Unpunk Album" CD

An eighteen band compilation of tracks that are largely pop punk inspired. THE THROW DOWNS played a three chord tune that I did not shut off. RHYTHM COLLISION play their catchy brand of DESCENDENTS-inspired punk. BITCHSLAP have a stupid name, but contribute a decent track of hardcore. Overall though, I was extremely bored with this one. (CW)
(206 Records, 8314 Greenwood Ave. N. #102, Seattle, WA 98103)

V/A - "Watch Your Step, Vol. 1" EP

Four bands give a track each to this strange mish mash. I think I've heard THE BRICKBATS before. Upbeat punky weirdness with lots of make-up. The real standout seems to be ROMANTICIDE which is sort of like BIKINI KILL if they didn't have a garage influence and were instead inspired by early '80s SoCal punk. Also on the record are ANILORE and SIXTUS V. Comes with an extensive fanzine... (LH)
(Dismal Abysmal Recordings, PO Box 149, 128 E. Broadway, New York, NY 10002-9998)

V/A - "Water Music" LP

This is a great collection of SCREECHING WEASEL style pop punk. You get one catchy love song after another from these bands: PINK LINCOLNS, CAMPFIRE GIRLS, BEATNIK TERMITES, NOBODYS, BORIS THE SPRINKLER, SLINKY, MORAL CRUX, TOAST, PARASITES, THE REHABS, SINKHOLE, and SCOOBY DON"T. How could you go wrong? (HD)
(Rhetoric Records, PO Box 82, Madison, WI 53701)

V/A - "Wilde Club EP No. 2" EP

This is a split single by two Norwich bands; OVAHEAD and HARDCOUSIN. OVAHEAD have an almost psychedelic feel still carried by driving rhythms. Sort of like HÜSKER DÜ's "Eight Miles High" with subdued English vocals. HARDCOUSIN lean a little more towards garage still with a '60s flair that I think comes from the use of 7th guitar chords. It's catchy and almost self-consciously weird at the same time. (LH)
(Jawbone Records, Unit 10, St. Mary's Works, St. Mary's Plain, Norwich, UK)

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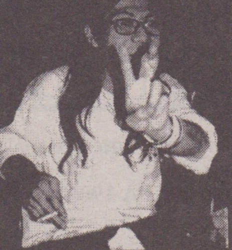

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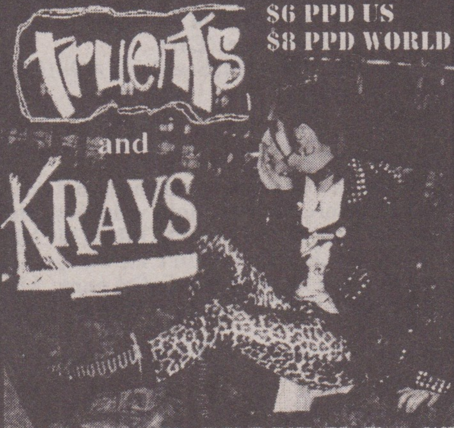
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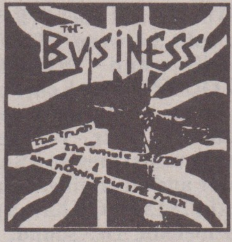
THAT WILL MAKE YOUR
BLOOD BOIL
"AMERICAN PIE "
IS THE SHIT

BUSINESS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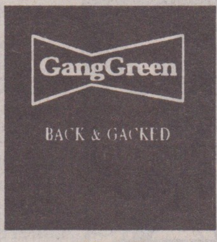
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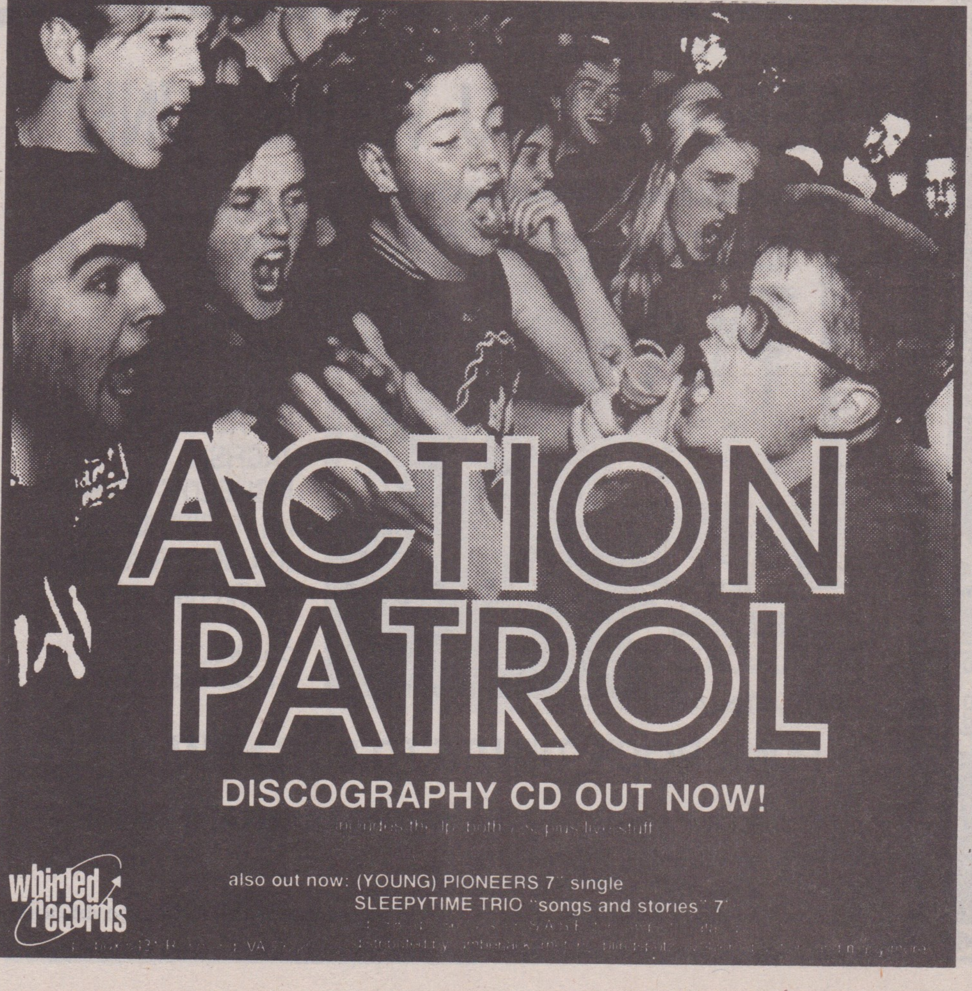

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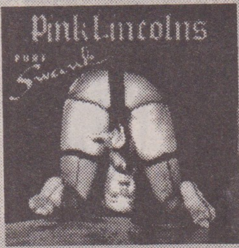

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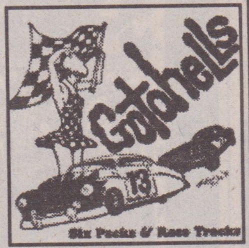

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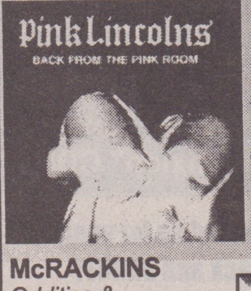

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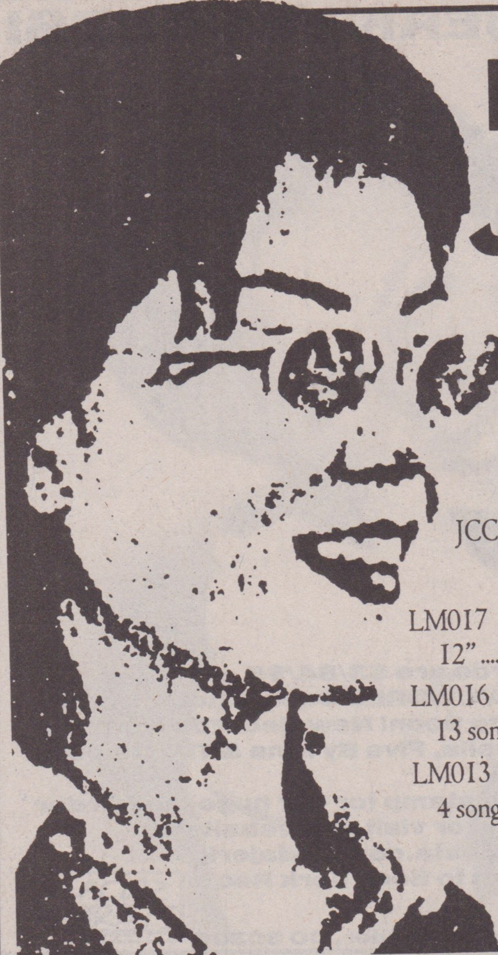

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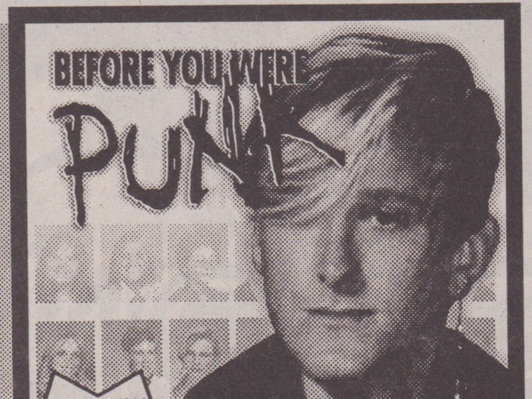

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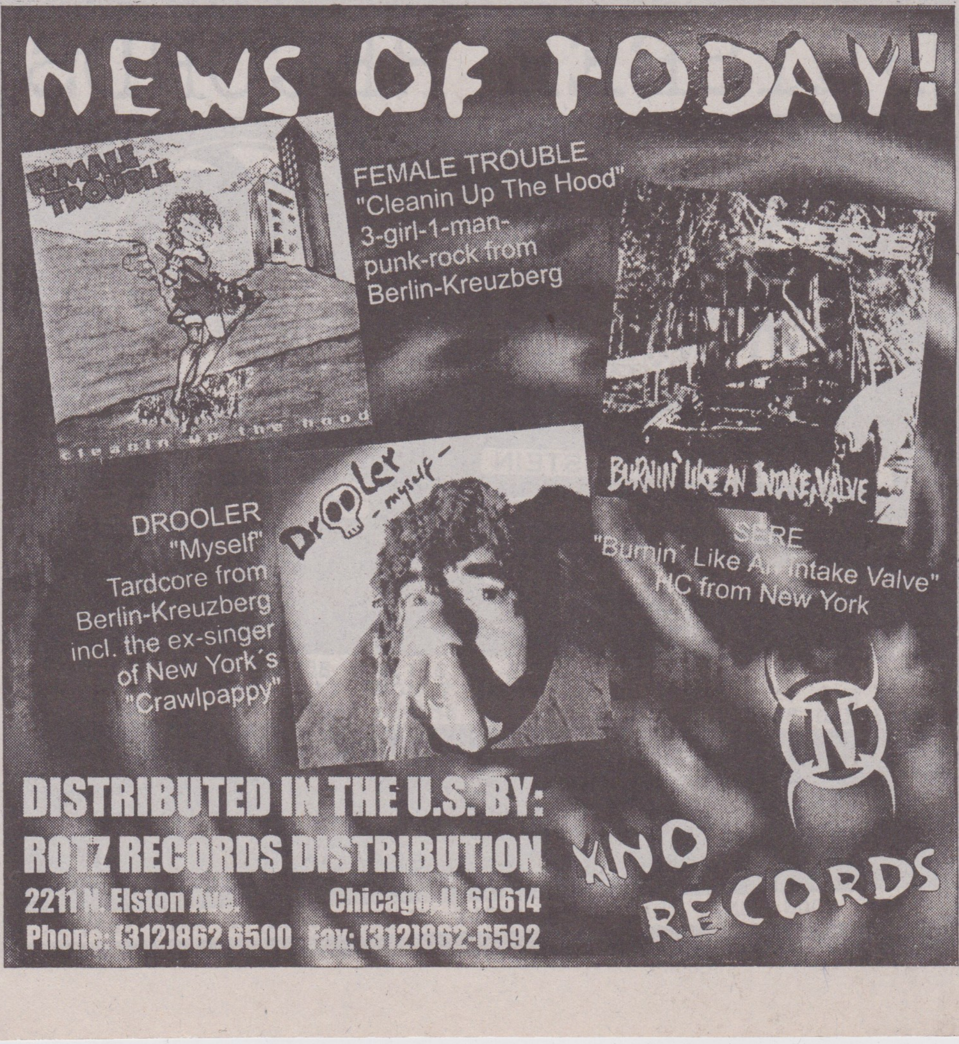

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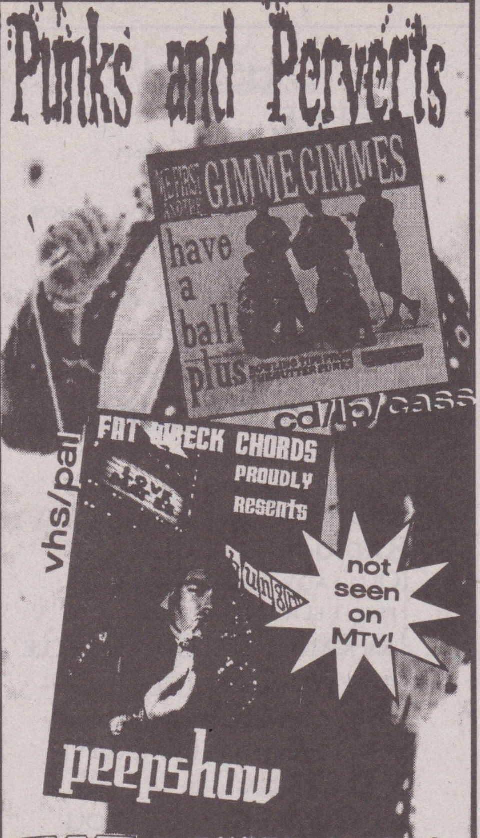
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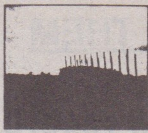

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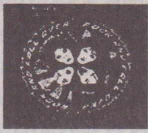

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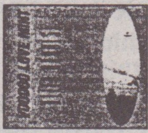

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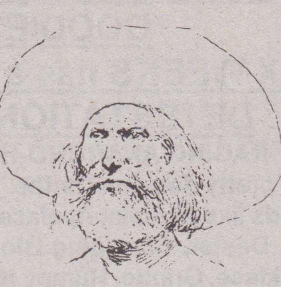

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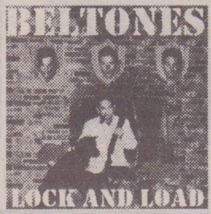

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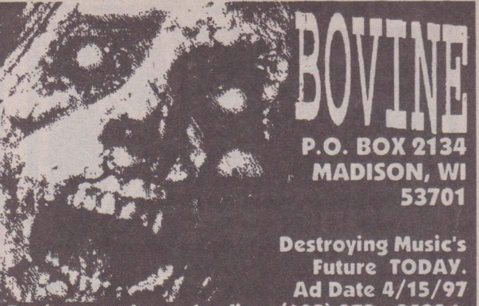

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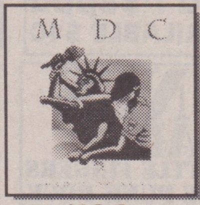

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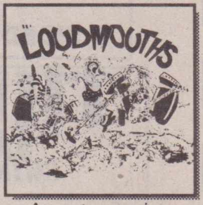

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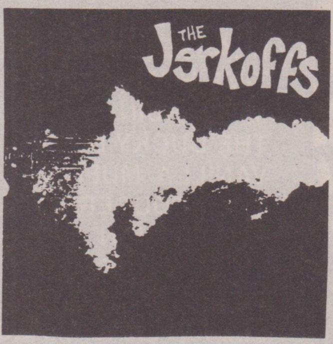

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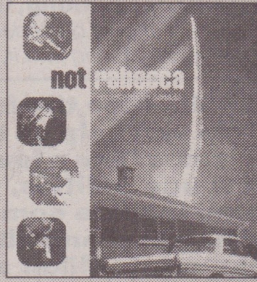

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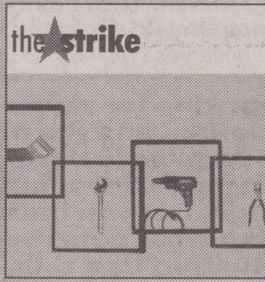

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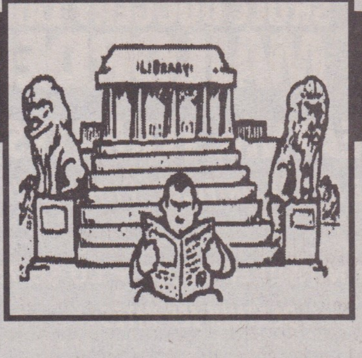

BETWEEN THE LIONS

Reviews by: (JA) Jen Angel, (AR) Aragorn, (LB) Lily Boe, (MD) Mikel Delgado, (RD) Raphael DiDonato, (JF) Jodi Feldman, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jeff Heermann, (JX) Jux, (MJ) Mary Jane Weatherbee, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (JN) Jah Nell, (TT) Travis T, (TX) Trixie, (LU) Leah Urbano, (JW) Joe Whiting, (KW) Kelli Williams, (CW) Charles Wolski. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Mikel and Jen.

A PUNK KID WALKS INTO A BAR
#7 / 2 stamps
7 1/4 x 10 3/4 - copied - 16 pgs
Stylewise, here's the super I have a computer and I'm not afraid to use it zine. Contents include made up lyrics to Misfits songs, stuff on Star Wars, an interview with Lifetime, a page of obnoxious ideas and lists of stuff, like contents of the guy's pockets. Pretty good and amusing, he probably enjoys doing this a lot. More interesting than many. (MJ)
PO Box 254 / Rye, NY 10580

AGREE TO DISAGREE #3 / $2 ppd
8 1/2 x 11 - printed - 46 pgs
This is a fine zine out of Vancouver that covers a lot of ground. The highlights for moi where the oodles of columns, particularly the one by co-editor Andy who has found true love with a disabled women, Andy's "Personal Punk Rock History" piece, and the classified section, believe it or not. Along with all this there's a lengthy interview with The Swingin' Utters, rants, zine and record reviews. Worth looking into. (RM)
PO Box 56057 / Vancouver, BC / V5L 5E2 / Canada

ALICE IS AN ISLAND #2 / 2 stamps
5 1/2 x 8 1/2 - copied- 44 pgs
Packed full of information, researched like crazy, and competently written, *Alice...* is a first-rate read for those who are into gender identity in and out of the hardcore scene. The editor's main beef is power and privilege as she analyzes a (probably) homophobic Earth Crisis record title, the so-called "trendiness" of lesbianism, class privilege in education and veganism, and social responses to same sex rape. Did I mention she's a Crüe fan? Shout at the devil, Robyn! (KW)
Robyn Marasco / Smith College / Box 8438 / 98 Green St. / Northampton, MA 01063-0100

AMUSING YOURSELF TO DEATH
#2 / $2 ppd
8 1/2 x 11 - printed - 22 pgs
"A small press resource." This zine is dedicated to zine reviews and zine news. Very useful with good detailed reviews of current zines. Also includes "Around the World in 80 Zines," a guide to zines around the world. The guy who does this is trying to start a zine library in Santa Monica (which I think is a rad idea) so send him any old zines you have lying around and he'll reimburse you. (LB)
PO Box 91934 / Santa Barbara, CA 93190-1934

AGREE TO DISAGREE
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SWINGIN UTTERS
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REVIEWS
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ANNOYING GIRL #3 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 50 pgs
These girls fly the annoying flag high and they fly it well. But the things that one person may find annoying, another person might find cute. The editors wear matching outfits and hugged a guy in Weezer. They have a collage page that contains such wisdom as, "We are the most huggingist people", "Manly girls are gross", and "Trendy girls are terribly annoying". There are interviews with the Suicide Machines, Unwritten Law, and The Eclectics, plus some Valentine horoscopes. The layout is clean and the story about the girl escaping from a Long Island hospital is great, but overall, I really didn't like this. (JN)
1 Prospect Ave / Garden City, NJ 11530

AVERSION #5 / $2 ppd
5 1/2 x 8 1/2 - offset - 20 pgs
Anarchist zine out of the UK. Kinda like a smaller *Profane Existence*. Interviews with State Of Filth, Fleas & Lice, Detestation, and a Croatia (!!!) scene report. Real neat layout, intelligent and cool attitude, but kind of typical and small for the price. (JN)
PO Box 22 / Bradford BD2 4YX / UK

BABY TEE'S AND CHAIN WALLETS #1 / one stamp
4 1/4 x 5 1/5 - copied - 16 pgs
The good thing about this zine is Eric's optimism and his willingness to bring up issues that bother him. The bad things about it are that the topics are predictable, the writings short and usually vague. I would like to say it's a good start, but evidently Eric's put out a lot of zines in the past. Topics covered are hardcore vs punk, women in punk, homophobia, moshing, zines, and more punk/hc related stuff. (JA)
PO Box 30 / New Berlin, PA 17855

BLAME IT ON THE FAT KID #1 / 25¢
8 1/2 x 5/12 - copied - 20 pgs
Charles Maggio strikes again. This zine is so fuckin' funny. It says on the cover "Inside: fat bands, fat things, fat flags, fattening food recipes, and other things relating to being a fat person in today's thin world," and they weren't kidding. Articles on things fat people are always blamed for (like breaking furniture, missing food, body odors, and stinking up the potty), "Your Mama is so fat..." jokes, the best restaurants to eat at in the country (if you're fat) with menu recommendations, short blurbs of info on bands with fat members (like the Minutemen, Adolescents, Poison Idea, Dicks, Big Boys) and much more. Subtitled "A Gern Blandstein zine" this also has GB label info and band news mixed in with the humor. It is so rare that a zine is truly

entertaining. If only the boys at GB could learn the difference between "your" and "you're." (JA)
PO Box 356 / River Edge, NJ 07661

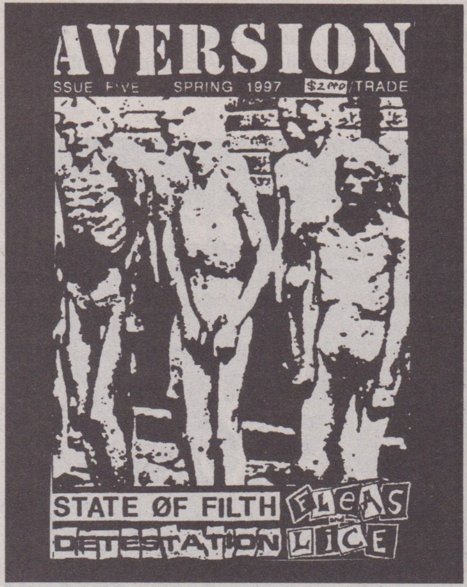
BOOK YOUR OWN FUCKIN' LIFE #6 / $4 ppd
8 1/2 x 11 – newsprint – 135 pgs
This is brilliance, sheer brilliance. The concept of this is just wonderful. It is a thick, comprehensive, state-by-state, country-by-country guide to everything a punk could ever want: bands, labels, crashpads and more – all conveniently referenced in an easy-to-locate manner. You can plan a whole tour with this, as many bands have in the past. In my mind, the greatest thing about this publication is the fact that you can discover things in your own town that you may not have been aware of. Planning a tour? Want to set up a show? Parents dragging you to some (seemingly) desolate corner of the earth to visit granny? Then BYOFL is the definitive guide for just that! (RD)
Under The Volcano / PO Box 236 / Nesconset, NY 11767

BREAKOUT #4 / $3.00/$4 world
8 1/2 x 11 - copied - 40 pgs
Bay area hardcore zine that has interviews with Madball, Ignite, Vision of Disorder, Shutdown and more. Also a very opinionated interview with the kids in One Life Crew. This issue focuses mainly on bands, and there is hardly any writing this time around. The interviews are in depth, and do ask good questions though. Check this out... (LU)
2018 Shattuck Ave. #19 / Berkeley, CA 94704

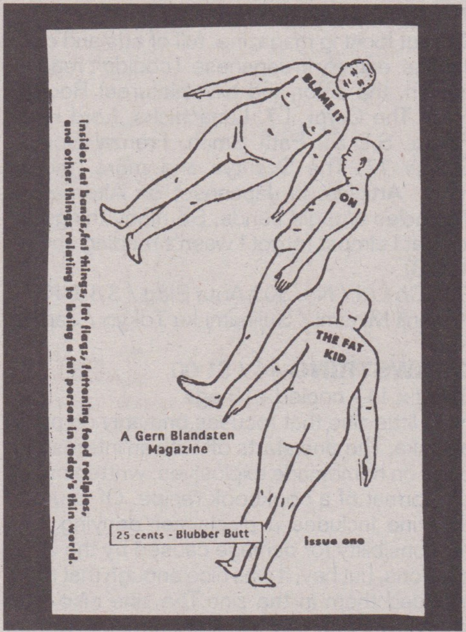
BUCH DEIN EIGENES BEFICKTES LEBEN #3 / $5 ppd
11 1/2 x 8 - printed - 76 pgs - German
Yeah, translated it means "book your own fucking life", and it serves the same purpose for Germany that *BYOFL* does the US. In it are listed bands, clubs (with phone number and bookers name), record labels, mail orders, distributors, and zines. *BDEBL* is comprehensive and an invaluable resource for anyone interested in the large German punk scene. (HH)
Martin Schmeil / Gorgasring 47 / D-13599 / Germany

BURN COLLECTER #5 / $1 ppd or stamps
5 1/2 x 8 1/2 - copied - 24 pgs
This zine is all about a guy's trip to Germany. Not too much really happened to him so this isn't the most interesting read. There were some good insights on German culture (i.e. "They're all nerds"), which were amusing. But he did tend to ramble, which made this zine get kind of boring. (LB)
Al Burian / 307 Blueridge Rd. / Carrboro, NC 27510

CALL YOUR SHOT #2 / $1.00 (postage)
8 1/2 x 11 - copied - 20 pgs
Features the unexpected pleasure of coherent, well-written columns and commentary (believe me it's not all that common), an interview with the Suicide Machines, some punk rock history, some reviews, some pleasing layout. The editorial policy leans more toward the area where punk rock and ska crossover - again, not my particular area of expertise, but there it is. Features a xeroxed photo of either Tori Spelling or Madonna as Eva Peron on the cover. (JH)
520 Axtell / Kalamazoo, MI 49008



CARNIVAL OF CHAOS / $8 ppd
5 1/2 x 8 1/2 - offset - 128 pgs
This is more of a book than a zine. In the summer of '95 a group of punx travelled around the US with the intentions of visiting various cities and having anarchist/art/anti-establishment festivals wherever they went. This is a diary/collage of their experiences. Unfortunately, there's not much info on the workshops or what they achieved, or how they broke down barriers (like, of race, gender, class) that riddle "alternative movements." Instead, we get a Cometbus-ish relaying of camping, trying to get gas money and going to jail. Interesting, but not much of a threat. (MD)
Bloodlink Press / PO Box 7414 / Philadelphia, PA 19101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25 cents - Blubber Butt
issue one

CHICKEN IS GOOD FOOD #2 / $1.75 ppd
7 x 8 1/2 - copied - 60 pgs
This zine has the best band interviews I've seen in self-publication yet - each band filled out a sheet of Mad-Libs, then a short fill-in-the-blanks form letter. Makes interviews much less painful to read. Also a drinking game board for the centerfold, a Cosmo-type quiz "You May Be A Psychopath...", and an article on the MK Ultra experiments. Pretty cool. (TX)
PO Box 642634 / San Francisco, CA 94164-2634

CHOLESTEROL JUNKIE #4 / $1.50 ppd
5 1/2 x 8 1/2 - copied- 24 pgs
This zine was enjoyable to read. No photos, just text and crude drawings. Loaded with personal excerpts about having fun within the confines of being a teen. In this issue he interviews George Tabb, fools around on the Internet on a Christian and lesbian chat line (don't get your hopes up punks: the lines are separate), creates cliff notes for a shitty movie, and reviews the merits of a TV evangelist. Solid, well written articles that are typed, not handwritten illegibly. Worth checking out. (CW)
PO Box 116 / Long Lake, MN 55356

COMETBUS #40 / $2.50 ppd
8 1/2 x 5 1/2 - copied - 64 pgs
This one is always one my favorites. *Cometbus* pretty much defines what a good non-music zine should be. The writing is always interesting and entertaining- and always reminds me of people I know and things I've done(or wish I'd done). This issue has more work by other contributors than usual, but the quality of the writing remains high. If you enjoy reading you should get this, if you don't enjoy reading you should still get it and perhaps it will change your mind. (JW)
BBT / PO Box 4279 / Berkeley, CA 94704

COOL BEANS! #6 / $5 ppd
8 1/2 x 7 - copied - 60 pgs
First off, this comes with a 7" that has songs by Fuck, Harry Pussy, and the Kelly Deal 6000. The zine has interviews with these bands, as well as Henry's dress, Mary Lou Lord and a funny Barbara Manning interview in which she just berates the interviewer for not knowing enough about her. You may not know, but a lot of these bands are from SF, and since you don't usually hear about them much, I was interested in reading this. Well written, and a good positive attitude make this pretty much a winner. (GF)
3181 Mission #113 / San Francisco, CA 94110

COOTIES #5 / $2 US - $3 world
5 1/2 x 8 1/2 - copied - 60 pgs
I lucked out getting this zine to review at the last minute. It was the most incendiary zine

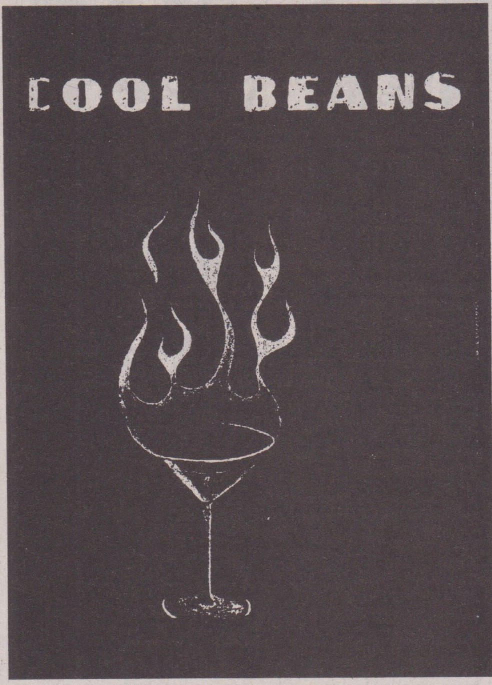
in the batch, by this I mean that at moments I found myself in awe, totally immersed and blown away, my views and ideals challenged from where I least expected. Yet, pages away were views that had me throwing the zine against a wall and yelling obscenities. Some of this zine is fucking awesome, some (very little) is total shit. Either way it is very personal and, most importantly, very challenging, which is why I give it my ultimate praises and highest rating of fourteen hundred million stars. Expect packed pages on the sex trade, stripping in England, an incredible expose on menstrual politics and health, vegan recipes and more. Send away for this zine, so you can see why yours is so boring. (TT)
Kate Cooties / 2504 Ravencroft Ct. / Virginia Beach, VA 23454

CRYPTIC SLAUGHTER #7 / $2 ppd
7 x 8 1/2 - copied - 64 pgs
If not for the crazy trip to Portland story or the Intifada tour diary, get this fucking zine to educate yourself about a bunch of weird shit that happened to this poor fuck who decided to write a scene report for MRR. He gets kicked out of the "scene," gets threatened by skinheads, and gets blamed for some lame vandalism that happened to a store his friend disses. It's a colorful look at the Spokane scene with its friendly bonehead skins, "weekend hippies," "PC fucks," and bar rockers. And despite its pathetic birth, it's really hilarious to read the kid's response to it all. Even if you could care less about Spokane, get this to revel in the stupidity of "scene" politics. (KW)
Giovanni / PO Box 1781 / Spokane, WA 99210

DEFECATION #5 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 26 pgs
I had no idea that alcohol abuse was such a rampant phenomenon among the population of American teenagers living in Hong Kong, but the proof is in these pages. Personal handwritten accounts of drinking, carousing, and generally raising hell. The editors of all the 'zines I received this month should correspond with each other - they'd have a great deal to discuss. (JH)
Brendan S. / Amcongen Hong Kong / PSC 464 PO Box 30 / FPO, AP 96522

DISTURBING THE PEACE #4 / $1 ppd
8 1/2 x 11 - offset - 44 pgs
Opinionated and dedicated punk zine out of New Jersey. However, as an MRR reviewer, I am not to be trusted as I am an "uninformed asshole." I have to ask, why bother to send your shit in if that's your attitude? Anyway, I enjoyed this zine, for what my opinion is worth... It's grounded and down to earth, although at times the arguments got a bit bogged down in intellectual writing - I guess sometimes you have to feel that your college education was worth it. The best parts of the zine (for me) were the cool band interviews, most notably with England's finest oi band, Hard Skin, but also with old timers the Varukers, and lovable spikytops The Casualties and Defiance. Let's face it, the editor is going to hate anything I have to say, so just get it and form your own opinion. (AM)
Stuart Schrader / 9 Fenwick Rd / Whippany, NJ 07981

DO SOMETHING #4 / $3 world
5 1/2 x 8 1/2 - copied -36 pgs.
My head is spinning from the punk-as-fuck lore within. This is a cut-and-paste adventure into an endless voyage of bondage gear, bands living in a by-gone era, and the attitude that is all but missing in these days after the death of history. Contains the Spent Idols, Red Letter Day, Guitar Gangsters, etc. (AR)
Sean / 16 Parkhall Road / Steeple, Antrim / County Antrim / BT41 1BU / N. Ireland



DOLL #116 / $$$???
7 x 10 - copied - 150 pgs
A great looking magazine, full of ads and club listings, entirely in Japanese. I couldn't read it, but oh, the color and b/w pictures! Rocket From The Crypt, L7, Lunachicks, Lord High Fixers, S.D.S., Patti Smith, Frenzal Bomb, Blanks 77, The Scantys and more, more, more. Articles, in Japanese, on Alternative Tentacles and girl bands. So many things to look at I almost forgot I wasn't reading any of it. (JB)
Doll Co Ltd / No. 303 Aota Bldg / 3-1-9 Kita, Kohenji Minami / Sujinami-ku Tokyo / Japan

DRAWSTRING #4 / $1.00
8 1/2 x 11 - copied - 18 pgs
Nifty little zine that focuses primarily on punk and ska. The zine starts off with an interesting page on homemade explosives, written out in the format of a cookbook recipe. Of course, the zine includes a disclaimer denying any responsibility for damage caused by the concoctions, but hey, it was nice enough that they included them in the zine.The zine also has interviews with the Venice Shoreline Chris, Automatic 7, and the N.I.L. 8. The zine ends with record reviews. Short but nifty. (CW)
Anthony Ateek / 3933 Bensen Ave / St. Pete, FL 33713

DROP OUT #4 / $1 ppd
tabloid - offset - 16 pgs
Awesome. This is my first issue of this, and it's great. It is all about alternative education, lots of different perspectives from different students, teachers etc. A well handled exploration of an intensely important and pretty much under-reported aspect of our society. Could be our only hope. (GF)
1114 21st St. / Sacramento, CA 95814

EGGPLANT PLACE COMIX #5 / $1
5 1/2 x 8 1/2 - copied- 40 pgs
This is actually about the third issue of this comic zine that I have seen and not my most favorite. The drawing is great, the content is usually silly, tending towards the "gross". An effort worthy of support. (AR)
Dug / 2016 N. Booth St./ Milwaukee, WI 53212

ETCH Vol 3 No. 1 / $?
8 1/2 x 11 - printed - 36 pgs
I've read this zine before and despite the usually articulate introduction/editorial, there's not much to like about it. A typical music zine where the bulk of the magazine is reviews and the rest is short interviews, *Etch* does little to distinguish itself - the layout is crappy, the content predictable. I use the term "magazine" on purpose because on their inside page they list their "editor" and "managing editor" and all that. (JA)
PO Box 10132 / Lansing, MI 48901-0132

FACCAO UNDERGROUND #3 / $?
8 1/2 x 6 1/2 - copied - 28 pgs - Portuguese
Cool homegrown zine from Brazil. There is a biography of Youth Brigade, interview with Invasores De Cerebros, two editorials and other tid bits of Brazilian punk including a list of contact addresses. Its a big world, check out other scenes. Thats being punk! (HH)
Caixa Postal 4.587 / Cep: 01060-970 / Sao Paulo-SP / Brazil

FEAR AND LOATHING #38 / $6 ppd
8 1/2 x 11 - offset - 32 pgs
Yet another journey into the trials and tribulations of this intrepid reporter as he ventures the length and breadth of London town, stopping at nothing to interview such celebrities as the garrulous Dick Dale, the philosophical Wayne Kramer, the bald yet entertaining Right Said Fred, and more, including Pansy Division, Jawbox, and Peter Bagge. Andy is first and foremost a music fan, which is obvious in the enthusiasm that comes through in his writing. The format, if you're unfamiliar with FAL, is unusual in that it takes the form of one long diary-style story, which is refreshing and entertaining. Add to this the fact that this comes with a free 7' by The Business, and how can you go wrong? (AM)
Andy P / PO Box 11605 / London E11 1XA / UK

FISTFUCKED #2 / $1.00 or trade
5 1/2 x 8 1/2 - copied - 22 pgs
Sex zine with a feminist stance, done by a girl. Honest and cool, it's weird that there's

not more of this kind of thing. Articles about blowjobs, childbirth, and getting yours on. Some of it was kinda fruity, but overall, it's right on. (JN)
PO Box 34 / Listowel ON / N4W 3H2 / Canada

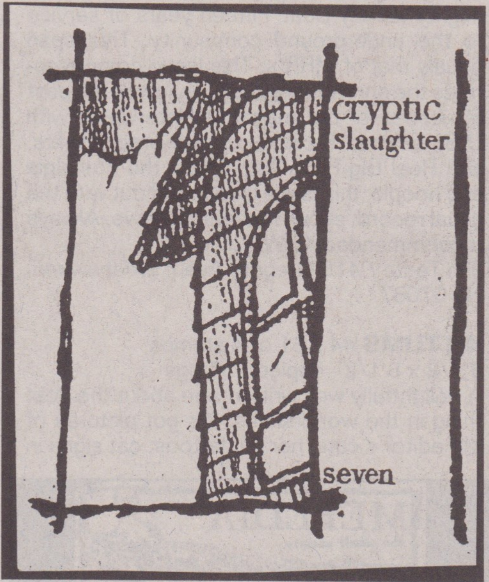
FOUR DOLLAR HAT #1 / $1 or 3 stamps
8 1/2 x 11 - copied - 22 pgs
Here's a true fanzine - sheer idolatry. Interviews with the Descendents and Swingin' Utters, lotsa reviews, a punk rock groupie report, and "does mass popularity equal sellout?" These are un-bitter, not-jaded people who just love punk rock, dammit! Most refreshing. (TX)
245 China Street #4 / Athens, GA 30605

FUCKTOOTH #22 / $2 ppd
8 1/2 x 5 1/2 - copied - 102 pgs
This is one crazy, jam-packed zine. With a personal and political tone, there is a lot to read here. Jen Angel rants about non-monogamy, politics, and does interviews with Theo Witsell, Kent McClard and Ryan Taxles on their ideas and involvement in the scene. There are some cool articles by contributors on trainhopping, marriage and so on. A lot of love and sweat go into this baby. It's one of those zines that you're always hearing about. It's serious and self-reflective, very honest and at times it's pretty personal. (MJ)
Jen Angel c/o MRR / PO Box 460760 / San Francisco CA 94146

GEARHEAD #5 / $6.00 ppd
8 1/2 x 11 - offset - 110 pgs
Features a split single with one side of Helios Creed (let's be honest here) and one of Man Or Astro Man - reviews of poverty-row beers, a compendium of automotive oddities, a history of the Del-Fi label, the sad demise of the American Motor Company, some impressive desert photography of equally impressive dragsters, a retrospective interview with Helios Creed, and quite a lot more actually. Slick, fancy, and neat-looking. With the six dollars you'd spend on this issue you could probably score a used copy of the collected works of William Shakespeare, but you wouldn't be the type, would you? (JH)
PO Box 421219 / San Francisco, CA 94142-1219

GENERATION LATEX #5 / $2
5 1/2 x 8 1/2 - copied - 44 pgs
This definitely has its share of funny moments. But, it's hard to take someone's attempts at making fun of punk seriously when two years ago they were into the Spin Doctors - and that was *before* their heavy Weezer obsession (which unfortunately he wrote 10 pages (!!!) about). But, I don't want to dis on new schoolers, so I will say - this is one of those humor zines that verges on stupidity but is witty enough to generally rise above it. There's articles on masturbating, doing a zine, anarchism, cheesy movies and lots of comics. This does have potential, really. (MD)
70 Victoria Blvd. / Kenmore, NY 14217

GET A LIFE #7 / $1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
Way too many ads. Top ten lists from some punk rock stars and GAL readers, a.k.a. "a lot of cool people." Shallow record reviews. A Groovie Ghoulies interview. Yawn. Also, a trip diary to the glorious Bay Area - you know you gotta love a zine that makes a statement like "that ultra hip Epicenter crew. Assholes." That's going in a frame behind the register, for sure. Anyway, Mike, there's more to life than music, you know (but not much more). (KW)
Mike Frame / 147 South 1000 East #4 / Salt Lake City, UT 84102



GET LOST #5 / 4-5 stamps ppd or trade
8 1/2 x 11 - copied - 60 pgs
Get Lost has some great stories about creative bike protests in Little Rock and their struggles to find a space for shows. Plus there's tons more typing + messy writing - about Little Rock, a tour diary, the Situationalist International, and cops. Full on DIY. Well worth the price. (JM)
PO Box 250972 / Little Rock, AR 72225

GO METRIC #7 / 1 stamp
8 1/2 x 7 – copied – 18 pgs
Inside this little gem, is, well, *everything.* From vicious diatribes against Courtney Love to smart-ass responses to those annoying "Seinfeld-isms" that are sweeping the nation, there's something for everyone, with every little cut-and-paste tidbit worth reading. My favorite was the mockery of those obnoxious "X-treme sports." Hands down, the best zine in the boring, if not pitiful, "only-a-stamp" genre. (RD)
30-28 34th St. #4G / Astoria, NY 11103

GREAT GOD PAN #9 / $3 ppd
8 1/2 x 11 - printed - 64 pgs
This zine is very nice, printed out all fancy style with a glossy cover and everything (high class!). It is very California centered, well written and informative (meaning I actually learned shit reading it!). My favorite things in this issue are slumber party rituals and folklore, weird but true news stories, and an oral history of the Misfits. (LB)
PO Box 491 / Hermosa Beach, CA 90254-0491

HEAD SHY #4 / $1 + 2 stamps
8 1/2 x 5 1/2 - copied - 42 pgs
This zine is folded in a weird way so a lot of the pages fold out and, well, something like that. Pretty emo, both in appearance and content. Big article on veganism, patriotism, and boycotting. Starts off with a really lame piece on how violence is a natural part of us and is useful for determining dominance, you know, like animals do. Maybe this guy pisses all over his house so people know it's his... I dunno. Kinda put me off, but the whole emo thing isn't my style, so... (GF)
103 Nuangola Ave. / Mt. Top, PA 18707

HOLY SLAM #26 / $2 ppd
8 1/2 x 11 - copied - 26 pgs
It starts with the caption: "If you're only going to hate one zine this month, choose Slam"... and I didn't. Meaning it was OK! I liked the video review section the best. And, get this, they also reviewed books! And had recipes, horoscopes, a piece slamming religion, and a story on sex roles. Good mostly because it was different. (JX)
509 St. Claire Ave West / PO Box 73585 / Toronto, ON / M6C 1A1 / Canada

HOOFSIE #30 / $1.50 ppd
8 1/2 x 11 - copied - 26 pgs
There's a part in this zine called *Ewwww,* and its hilarious. These funny, weird stories the editors have collected over the past year or so. The remainder consists of an interview with NY Loose, reviews and a lot of silly cartoons and a dumb sexist story. So I would get it for *Ewwww*... and throw away the rest.(JX)
Dan Augustine / 3505 Lakewood Dr. / Waterford, MI 48329

HYBRID MOMENTS #8 / $2.50 ppd
8 1/2 x 11 - copied - 60 pgs
If you're into short fiction, especially sci-fi or neo-noir-ish stuff, this might be a read for you. For my tastes (which do not run in that direction), the stories here did not rise out of typical genre stuff. The rest of the zine (poetry, comics, book/music reviews, some short articles) didn't move me, either. The John Marr (MCBF) interview was good if basic and the Descendents interview was a waste of space. They're requesting submissions and "welcome diversity". (JM)
PO Box 14 / Albertson, NY 11507-0014

I STAND ALONE #7 / $2.00 ppd
8 1/2 x 11 - copied - 32 pgs
SxE music zine from Kentucky, of all places. Much, much better than the last issue, this one keeps it alive. Great interviews with Brother's Keeper, Chalkline, Invictus, Neurosis, and the *best* Earth Crisis interview I have ever seen. I won't tell you why, you will just have to check it out and see. The interviews hold the weight with clarity, insight and content. Not your average SxE zine by far. (LU)
Adele / PO Box 321 / Buckner, KY 40010

I WANNA GET RIFF RANDELL IN THE SACK #2 / $2 ppd
8 1/2 x 11 - copied - 40 pgs
Riff Randell is a character from the movie "Rock-n-Roll High School," which sets a bit of a tone for this zine. It's packed with mainly the editors views on all kinds of shit: the environment, trying to get on the Jenny Jones show, movies, an SNFU show, getting ordained, some books, the Brady bunch, Punx selling out to T.V. commercials, music, Canadian T.V., etc., etc.. but most of all the Ramones and Riff Randell. Hey, it's a pretty good read, because the editor has a funny bad attitude kinda style, that makes you smirk when you read it. A bizarre gem in this issue is an actual reprinted Archie comic about Jughead going punk, and Archie trying to save him. (TT)
Rusty Bedsprings c/o Riff Randell / 208 Briar Bay / Thunder Bay, ON / P7C 1L8 / Canada

IDLE HANDS #2 / $1 ppd
8 1/2 x 11 - copied - 32 pgs
This is like a cross between a roast and a Saturday Night Live skit and an all-out salute. Which I think works really well. The honorees? Rancid! An entire magazine with interviews, facts, details, information and fun stuff. This isn't for the weak at heart mind you, because inside are pages and pages of hard stuff. So, like it says on the cover "If you see only one Rancid zine this year, make it this one"... Gene Siskel, So if Gene likes it, how am I to say different. (JX)
208 Inn Cr. / Fountain Inn, SC 29644

IN EFFECT #10 / $3 ppd
8 1/2 x 11 - printed - 100 pgs
Do you like hardcore of the N.Y. variety ala Agnostic Front, Murphys Law and Sick Of It All? If that's a yes well then this here is the zine for you. It's fat as hell with clean layout and style, has tons of those concert action photos I know all you kids out there in hardcore land love and an interview with Barney the Dinosaur where said dino claims he started the whole "Youth Crew" thing back in the mid-eighties. There's a whole lot more as well including interviews with N.R.S.V, Inhuman and others, tons of record reviews and other info on the N.Y. scene and others. Worth the three clams. (RM)
Chris Wynne / 119-16 8th Ave. / College Point, NY 11356

INTERBANG #5 / $1 ppd
11 1/2 x 17 - newsprint - 16 pgs
This is a well-intentioned political/punk broadsheet, featuring fiction by Larry Livermore, interviews with Hickey, Doc Dart and our own Jen Angel (in which the questions are long and involved, and seem aimed towards prompting Jen to validate the editor's own opinions rather than express what she really feels) and a page of thoughts on feminism. Clearly intelligent but perhaps a little self-righteous at times, Interbang is well worth checking out if you want to go beyond standard zine fare. (AM)
620 W Spruce / Ravenna, OH 44266

INTERPOL TIMES #11 / $2.00 ppd
8 x 11 1/2 - copied - 74 pgs
This is pretty cool... a cut and paste hardcore zine. Who the hell needs Pagemaker and photoshop? Not this zine! Interviews with Clusterbombunit, Eversor, Hot Water Music, Ignite, and One Eye Open. This is pretty thick, and has a lot in it. The interviews were obviously done through the mail, and for the most part are pretty in depth despite the distance factor. This is cute. (LU)
Emre / 2 Church Meadow / Surbiton, Surrey / KT6 5EW / England

JERSEY BEAT #59 / $2 ppd
8 1/2 x 11- newsprint - 108 pgs
A very large punk salute to Jim Testa and the mighty *Jersey Beat*, Fifteen years of service to the underground community. This span equals that of MRR's. This issue commemorates the anniversary with a review of the past 58 issues of the magazine. Interviews with U.S. Chaos, Sexpod, Jersey-bred Misfits, and Reel Big Fish. Aside from the nostalgia and hoopla, this issue is rounded out with the usual record, show, and zine reviews. Always reccommended. (CW)
Jim Testa / 418 Gregory Ave / Weehawken, NJ 07087

KITTUMS #4 / $1 or 4 stamps
5 1/2 x 8 1/2 - copied - 34 pgs
A delightfully well written zine about the best thing in the world-kitties. It's got pictures of the editor's cats, her cat tattoos, cat signs in Japan and a drawing by Roberta Gregory of her cat. As for the text, there is a story about Kittums' masturbation habits, cats in Japan, an interview with the guy who runs the label Broken Rekids, kitty vocabulary, kitty updates and a reprinted article about being a 6ft tall Hello Kitty for money. Love kitties, love Kittums. (JB)
PO Box 410312 / San Francisco, CA 94141

MEPEDIA
the small society
path to success
is suicide say parents

KOEK RAND #89 / IRC
8 1/4 x 6 - printed - 20 pgs - Dutch
Send an addressed envelope and IRC to get a free copy of this punk zine from Holland. This is the first issue in nearly seven years. It has that cool Konkurrent look with some articles on varying punk interests. There are also zine and music reviews plus a lot of 'new child' influences. Cool! (HH)
Johan Van Leeuwen / Lange Moor 6 / 2151 VE Nieuw Vennep / Holland

LIFE DURING WARTIME #3/ $3
tape
This is an audio zine and I think that the idea is great. Harkens back to an era where tape trading and individual personalities defined the punk experience instead of genre and records recorded by bands with only 4 songs. LDW is specifically a rememberance of how evil Reagan was (and is, whats left of him) and how the topic made for interesting and quality punk. So, this has tons of testimonials from people about how crappy the '80s were and all the great songs about Reagan. (AR)
LDW / PO Box 1113 / Portland, OR 97207

THE LITTLE ZINE THAT COULD #2 / free + 2 stamps
5 1/2 x 8 1/2 - copied - 24 pgs
Well, the note with this zine said everyone who reviews it hates it, so we probably would too. So I assumed there must be something messed up with it, but that wasn't the case. In fact I really liked it. There's a good interview with Pansy Division and some reviews, but mostly you get opinions and stories and anecdotes. Interesting and well done and you can't beat the price. So send for it already. (JX)
PO Box 741 / Brunswick, OH 44212

LOSERDOM #8 / $2 ppd
5 1/2 x 8 1/2 - copied - 20 pgs
This is a great little local zine from the Dublin area. It's a quick read, but it features opinions, reviews and a cool interview with Niall from the Hope Collective in Dublin, who has been organizing DIY gigs and tours for as long as I can remember. And it's free if you're in the area! (AM)
35 Mapas Rd / Dalkey / Co. Dublin / Ireland

MEPEDIA #1 / stamps
8 1/2 x 5/12 - copied - 40 pgs
The first thing I read in this was an article about how all of the "alien" hype in the past few years (movies and TV shows about aliens, alien paraphenilia, etc) is just getting us used to the idea of aliens and preparing us for when aliens *do* take over. Then the short rant on cloning assures us that humans are already being cloned and that the person next to you might be one. John seems both paranoid and fatalistic throughout most of the writing, but once in a while he'll come out with a statement that reflects a lot of thought, analysis, or insight. Unfortunately it's usually buried in some kind of conspiracy theory related article. A few reviews, some good political collage type things, and more ranting round this out. Interesting but not memorable. (JA)
PO Box 584 / Royal Oak, MI 48068-0584

MULTI-ANTI Vol.II #1 / $2 ppd
8 1/2 x 11 - copied - 42 pgs
Let's start this with the highlights. This zine is well laid out, with lots of cool illustrations and comics that have overt political themes and a center spread featuring Emilio Zapa-

ta! Right on. Now for the downers. Most of the rants, ranging in topic from Native American and animal rights to the persecution of Mumia Abul Jamal aren't well written and very fragmented. This makes for some really hard reading. Improve on this and I see the potential for a top notch zine. (RM)
24861 Luton / Laguna Hills, CA 92653

THE MULTIPLIER Spring 1997 / $3 ppd
4 1/4 x 11 - copied - 52 pgs
Formerly known as *Biker Pride*, you can guess what this zine is about. There's some fiction and a piece on how alternative radio isn't revolutionary (duh!) that I wasn't into, but a lot of this was really great to read. A lot of information on putting together the bike of your dreams, writing on car driver/bike rider animosity, nonviolence and dealing with "professionals" on your messenger job. If you ride a bike, you'll probably get something out of this. (MD)
PO Box 2275 / Minneapolis, MN 55402

MYLXINE #10 / $2 ppd
7 x 8 1/2 x copied - 76 pgs
This one's pretty good. Interviews with Pansy Division, Cub, Jessica Lawless from the Home Alive Collective, and a short one with Toby Vail. The editor is knowledgeable about the people he's talking to, which makes for good interviews. Plus there's plenty of personal and political writing (Nazis, racism, the rebel flag, personal history, AIDS testing, etc.), Pensacola and (brief) Singapore scene reports, reviews and ads. Better than most. (JM)
PO Box 3086 / Pensacola, FL 32516-3086

NATURAL MYSTIC #3 / $ 2 ppd
9 x 7 - copied - 24 pgs - Spanish
This zine covers hardcore, punk and metal. There are interviews with Extreme Noise Terror, Epidemic, Autocontrol, and Prision Preventiva. There are also record reviews and scene reports from Mexico and Panama. Large parts of this zine are also translated into English. (HH)
CC 3893 / Correo Central (1000) / Argentina

NO IDEA #12 / $5 ppd
8 1/2 x 11 - printed - 112 pgs
This is the first issue without reviews, which is good 'cause it leaves so much more room for everything else. Good interview with Los Bros Hernandez/Love and Rockets (this editor knows how to edit interviews!), guides to Gainesville and life in Chicago, and lotsa comics on relationships ('cause that's what realtionships are - comic). And finally someone's written why punk rock isn't as good as it used to be instead of just complaining about it. I'm not tellin' - you'll have to read it. Comes with a CD of appropriate reading music. (TX)
PO Box 14636 / Gainesville, FL 32604-4636

NO LABELS #4 / $3.00 / $5 world
8 1/2 x 11 - offset - 64 pgs
This is one of my most favorite zines in the whole world. Primarily an interview zine, this issue has columns as well as a bunch of reviews and shit. Interviews with Neurosis, Bloodlet, Orange 9mm, Metroshifter, and Iceburn. Interviews are well thought out, and actually contain information and clarity. A lot of time is taken to put this thing out, and by looking at it you can tell. All hardcore kids must get this zine! (LU)
1148 Fifth Ave. #7D / New York, NY 10128

DISTURBING THE PEACE
FREE
ISSUE #4

NO SCHOOL #1 / 1.50 ppd
8 1/2 x 11 - copied - 16 pgs
The people doing this get a tip of the hat simply because they live in New Zealand. It definitely must suck being a punk there. Anyway, this comes from the SxE side of town and I found the rants on unity, the evils of smoking and alcohol to be a bit boring. Heard it all a million times. It probably didn't help that the arguments are poorly thought out and presented. This also comes with record reviews an interview with Counterblast and a piece on what a great band Propagandhi is. Run of the mill at best. (RM)
PO Box 6387 / Wellington / New Zealand

ORNERY BOY #6 / $1.00 ppd
8 1/2 x 11 - copied - 24 pgs
"Ornery" it is. An interview with the Swingin' Utters and Tree, stuff about the lesser-known political parties in the US, rants, raves, and opinion ("Why College is Cool", "Why College Sucks", etc.). At times it reads like the world as viewed through the eyes of a budding psychopath, but I guess living in a dorm could have that effect on anyone. (JH)
Mike Ornery / PO Box 19933 / Cincinnati, OH 45219-0933

OX FACES THE FACTS #26 / $
11 x 8 1/2 - printed - 116 pgs - German
As usual this zine is jam packed with the latest punk from around the world. There are interviews with Fastbacks, NRA, and Goldenen Zitronen. There are scene reports from Serbia and Finland, plus an article on censorship in Germany. Finally, there are loads and loads of record reviews. And now you can check out *Ox* on the web at http://King.dom.de/ox (HH)
PO Box 14 34 45 / D-45264 Essen / Germany

PARANOY #14 / $1 US - $2 world or three stamps
8 1/2 x 5 1/2 - copied - 36 pgs
Mainly opinions and poetry by the editor, of the typical zine topics... disappointment at punk shows, what SxE means, why she likes to read books, what her college life is like, some vague angst poetry, zzzzzz.... oh, sorry, I fell asleep, um, there is some "womyns" history stuff, zine and record reviews, Voodoo Glow Skulls interview, animal liberation. These are all great topics, if you haven't read this kind of stuff before, pick up this zine or one of the thousands just like it. (TT)
Amanda / 1477 Leonard St. / St. Peter, MN 56082

PEPPERPOT #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 34 pgs
Wow! This zine proves you don't have to be young to be punk rock! Done by a 50 year old woman named Kate, *Pepperpot* includes a complete guide to Vancouver (which I wish I had had when I was there), vegan recipes, a great article on how to raise children and much more. Check this one out; it is truely inspirational. I wanna be like Kate when I grow up! (LB)
RR #6 / Site 15, Comp. 20 / Gibsons, BC VON 1VO / Canada

THE PLOT THICKENS #1 / $3.50 ppd
5 1/2 x 8 1/2 - printed - 40 pgs
This is a great comic from England. The artwork is fanastic, in part due to MRR cover artist Simon Gane. My favorite stories were the rise of conservatism as a band following the route of the Sex Pistols and the mod riots parody about masses of the uninteresting fighting to reclaim the word "dork." (TX)
Armchair Comics / 34 Lincoln Street / Brighton BN2 2UH / UK

PUNKROCK 'ZINE #5 / $1.00 ppd
8 1/2 x 11 - copied - 18 pgs
Several pages of reviews, a Candy Snatchers biography, bare bones graphics, and yet more columns. If you think your senior year of high school is a drag, prepare yourself for the worst - it doesn't really get much better in the decade to follow. Enjoy yourself. (JH)
PO Box 130 / Ardsley, NY 10502-0130

RESIST TEMPTATION #1 / $1 ppd
4 1/4 x 11 - copied - 28 pgs
This is a so-so zine. Partly because it's hard to read and partly because some of it just rambles on. There are two interviews with Technician and Plow which are ok, as well

as a few zine reviews and general rants. Somewhat localized. So if you're from Pennsylvania, you might dig it. (JX)
Brad Belman / PO Box 1729 / Norristown, PA 19404

ROCKTOBER #18 / $3 ppd
8 1/2 x 11 - printed - 52 pgs
Punk? This issue opens with a long listing of Chicago music landmarks of yesteryear. There's a piece on Tiny Tim and a great interview with the Trentiers, one of the first rocknroll bands (first single in 1947). Also there are plenty of comics, ads, and one line record reviews. The writing here is well done, so if this sounds good, I'd say get it. Full color cover, too. (JM)
1507 E. 53rd St. #617 / Chicago, IL 60615

RUST #5 / $2 ppd
8 1/2 x 11 – offset – 60 pgs
This is a thick, professionally laid out zine that covers mainly "hardcore", much of which I would dub "metal". The bulk of this are large ads and lengthy, boring interviews with VOD, SOIA, and Botch, with captions boasting that none of the bands are in it for the money. Whatever. Call me one cynical kid, but my notion is that it is just a cheap ploy for the neo-hardcore kids to buy their new releases, but I guess that it isn't the zine's fault. Whatever. Next please. (RD)
PO Box 2293 / Seattle, WA 98111

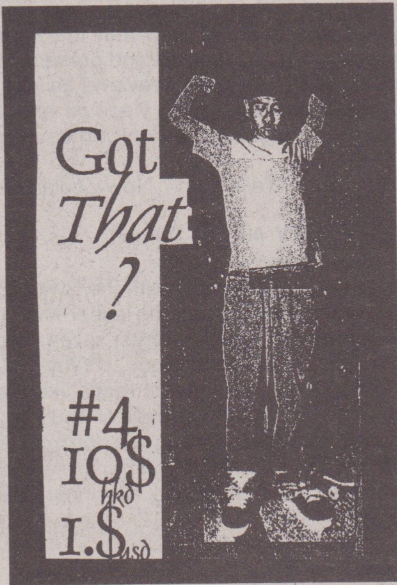
SAVE A TREE KILL A COP #1 / $2 ppd
8 1/2 x 11 - copied - 36 pgs
Mostly filled with occasionally racist stories about police brutality, interspersed with bad poetry and a pair of self referential interviews- one of the editor interviewing a friend, the other of the editor being interviewed by the same friend. Plus a couple of pages on religion. (JW)
Jason B. / 6881 Amherst St. / San Diego, CA 92115

SCENERY #5 / $1 ppd
7 x 8 1/2 - copied- 20 pgs
As fascinating to look at as to read, *Scenery* follows editor Mike through the country as his band goes on tour, from San Fran to DC. What gets me is that he writes about strangers, landscapes, and architecture more than his friends or any shows the band plays. That, to me, is what traveling is all about. He also writes about hickeys, a dead cat, his old job painting parking meters, and a fleeting crush. This is, undoubtedly, the best thing I've read in weeks. (KW)
Mike / PO Box 14223 / Gainesville, FL 32604

SECOND CHOICE #1 / $2 ppd
8 1/2 x 11 - copied - 50 pgs
This is a fucking straight edge zine! Oh, no, wait, it's a New Jersey hardcore zine. It has interviews with Rain On The Parade, 97A, Uprise, and Hands Tied. Pretty good interview questions and a very positive feel throughout, if you're into hardcore you will probably really dig this. The most interesting piece to me was on the next to last page, a story by a nurse about watching a late term brain suction abortion. Damn heavy! (TT)
David Portilla / 221 Franklin St. / Hackettstown, NJ 0784 -1860

SHREDDING MATERIAL #10 / $2 ppd
8 1/2 x 11 - offset - 54 pgs
This is a very impressive looking zine. Also, this is free if you can pick one up in a store.

Mostly reviews and interviews: Chune, Gameface, Melvins, Sicko, Stanford Prison Experiment. A lot of this is pretty old, even the ads, but there is so much enthusiasm contained here that it is hard not to get caught up in it. Just when I was thinking this was pretty great, at the end there are some columns, including one by D. Hoyle which basically says that minorities use the charge of "racism" to cover the fact that they are just lazy. It is your zine, and if you want some eighth grade right wing shit in it, be my guest, but you know, being the editor can sometimes mean editing. (GF)
2515 Bidle Road / Middletown, MD 21769



SKEETER #2 / $1 ppd
8 1/2 x 5 1/2 - copied - 28 pgs
A mishmash of random writings from Canada. There's a Michael Jackson quiz, a couple of pages on sizeism, and various short bits on a variety of subjects. Not the best thing I've ever seen, but a good effort and probably one to watch out for down the line. (JW)
Clare Pepper / RR #1 / Douglas, ON / K0J 1S0
/ Canada

SLEESTICK / $1 ppd + 2 stamps
5 1/2 x 8 1/2 - copied - 40 pgs
Wow! Everything makes so much sense after I read the Redneck family tree. It explained the difference between hillbillies, neo-rednecks, psuedo-rednecks and white trash. Following that is the Rocker family tree (includes butt rocker, hessian, pinhead and rivethed) complete with pictures of typical rocker/redneck haircuts. These were great..you've gotta check this zine out. (Comes with a 20-page D.E.S. zine that is also funny as hell). (LB)
PO Box 85317 / Seattle, WA 98145-1317

SMELL OF DEAD FISH #37 / $1 ppd
8 1/2 x 11 - copied- 24 pgs
For those of you who aren't familiar with this publication, it's an almost completely handwritten travelogue by a green haired punk from Florida. In this issue, he spends a lot of time in the South, most notably in North Carolina and Virginia. He gushes about Cindy *Doris* and has some writings by her. It's the usual hanging out type deal - shows, drinking, friendship, bike riding, protests, etc. Nothing Earth shattering, just business as usual in the traveling punx department. (KW)
PO Box 484 / Pensacola, FL 32597

SOCIOPATHIC DESPAIR #1 / $3 ppd
8 1/2 x 11 - copied - 96 pgs
For a first issue I am mighty impressed. Tons of interviews that are interesting and funny all at the same time. Bands in this issue include Spazz, Blood For Blood, Hemdale, Cleanser, 16, Grief, and more! Some reviews, and virtually no ads which means that this is all text! If death metal, hardcore, or power violence are your thing, then check this out! (LU)
PO Box 100 / Troy, IN 47588

SOFT ROE #1 / $1 ppd
11 x 8 1/2 - copied - 30 pgs
In this new zine are two in depth interviews, one with Citizen Fish, the other with Let's Go Bowling. There are also record reviews and ads. Not bad for a first issue. (HH)
Jim Hollenbangh / 30 Lebo Rd. Carlisle, PA 17013

STAY WILD #9 / $?
11 1/2 x 8 - printed - 72 pgs - German
Great zine, lots of humor. In this issue there are interviews with McRackins, Boris The Sprinkler, The Queers, The Colvins and Thunderbaby Records. There are also lots of record reviews and cool ads of the latest releases. You won't be disappointed with this zine. (HH)
Sven Dannenberg / Thieshoper Grund 5 / 21438 Thieshope / Germany

STOMP IT UP FANZINE #1 / $1 ppd
8 1/2 x 11 - copied - 24 pgs
This zine includes a very long interview with Mike from Blanks 77, articles on panhandler's rights, democracy in America, reviews and more. Not bad for a first issue and very impressive considering it was all done by a 13 year old. (LB)
PO Box 474 / Gladwyne, PA 19035

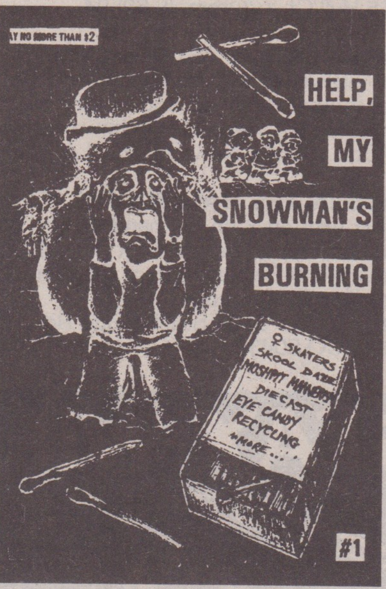
SUBURBAN CHAOS #1 / $2 ppd
8 1/2 x 11 - copied - 36 pgs
A large print zine with interviews with: AFI, The Gain, Heckle, Good riddance, Couch Of Eureka and Rob Chaos. An article on democracy, true stories, things to do in the suburbs, and a "start your own label" guide. Also "bad advice to stupid questions". Remember, it's fun to support our punk suburban neighbors. (JB)
Pete Hansen / PO Box 1464 / San Ramon, CA 94583

SUBURBIO #12/13 / $?
8 1/2 x 6 – copied – 38 pgs combined – Spanish
This (looks) truly excellent. With column names like "The new section of black and vulgar humour", boy, am I ever kicking myself for not knowing Spanish! This has got the grotty, down'n'dirty DIY feel that all too many fanzines are lacking nowadays. It's got an interview with Wat Tyler, comics, lots to read, and a full color poster and several stickers included. Highly recommended for those who speak Spanish, as well as those who don't. (RD)
C/Felipe De Paz, 9 40, 4a / 08028 Barcelona / Spain

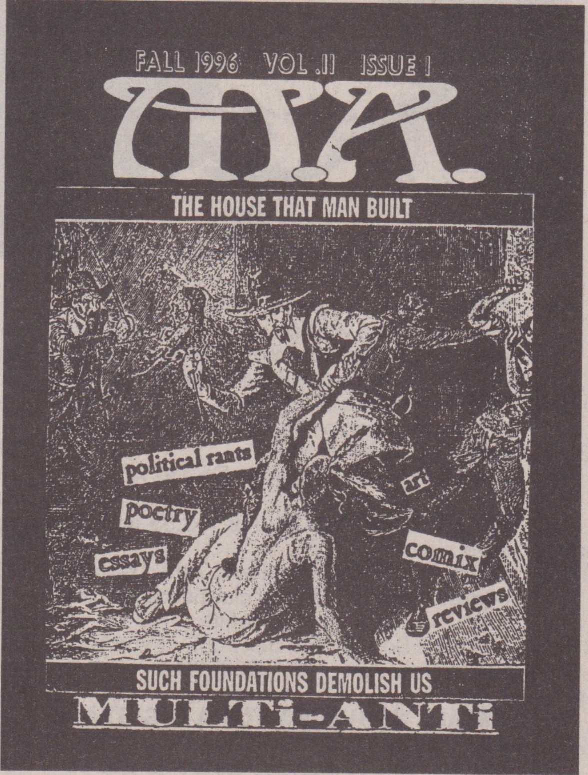
TEKNICOLOR YAWN #12 / $1 ppd
8 1/2 x 11 - copied - 14 pgs
Nothing but classified ads- pen pals, tape trades, zines and other stuff. This seems like a good idea, kind of like looking at the back of MRR without the distractions. It would be better if it were bigger. (JW)
PO Box 457 / Redondo Beach, CA 90277

TENNIS AND VIOLINS #? / 50¢ or trade
4 1/4 x 5 1/2 - copied - 56 pgs
A rambling, journal style personal zine. It's okay but a bit self obsessed. It reminded me a lot of *Fantastic Fanzine* and I had mixed feelings about some of it. There's a lot of writing on identity, being queer, female, Asian-American, class issues and an interview with Matt from Outpunk. (MD)
Kristy / PO Box 1791 / Fort Myers, FL 33902

TENSION BUILDING #4 / $6.75
8 1/2 x 11 - printed - 68 pgs
A great big glossy covered zine, with no columns, just lots of interviews, with Circle Storm, Floorpunch, Ten Yard Fight, Youth Of Today, and Mouthpiece, along with music reviews. The interviews are all pretty good, which is a good thing considering, and there are lots of photos. Plus a CD compilation, "The Time Is Now" which is reviewed elsewhere in this issue. (JW)
Steve Lucuski / 429 Osborne Ave. / Morrisville, PA 19067



TOOTHSOME #1 $1+2 stamps
8 1/2 x 5 1/2 - copied - 28 pgs
This zine mainly concentrates on snowboarding, the punk scene, and animal rights. It's kinda small.... has guitar tabs for songs by Avail, Op Ivy, Fifteen, Jawbreaker, and Propagandhi. Standard zine fare here: record and zine reviews, an interview with the Marshes. Nothing very radical here, but it's pretty good. (TT)
29 Potonumecot Rd. / Chatham, MA 02633



TOUCH #6 / ??
5 1/2 x 8 1/2 - copied - 14 pgs
Visually impaired? Stay away - the typeset almost requires a magnifying glass and the graphics make it hard to focus. But if you can brave that, this is worth it. The overall theme is overcoming oppression with articles on the struggles of the Brazilian film industry, Cassavetes vs Hollywood fluff, and real blues music vs what the record companies would have you believe. The theme extends to the book reviews and why there are no record reviews. This is punk rock without the obvious punk rock topics. I also appreciate the burnt page, although the wax bits kept falling all over while I was reading.... (TX)
Brendon / Rule 88 / Pelham Hill Road / Shutesbury, MA 01072

WHITE COLLAR CRIME #4 / $0.50
8 1/2 x 11 - copied - 22 pgs
A type written, cut and paste zine. Full of newspaper clippings and graphic white noise. Also interviews with: FYP, Knucklehead, Anti-Flag and Another Joe. Also an article on a religious retreat and vegetarianism. Overall, a humble, down to earth, nearly self degrading zine. (JB)
Punq Ewe Records / PO Box 3033 / Sherwood Park, AB / T8A-2A6 / Canada

YOUR PRIVILEGE # 5 / 2 stamps
8 1/2 x 51/2 - copied - 24 pgs
I gotta love this, because this guy puts all the relevant review info. in a special box on the inside cover. Otherwise, you get an interview with Rustweiler, an interview with this guy Bob Mannseichner who makes really interesting cards, fiction, history of New York Dolls, dumb pranks from someone who actually acknowledges that things you do to fuck up the running of a place doesn't mess with the man, but the underpaid employees. Um-hmm. Good and offbeat, not just usual zine stuff. This is probably his last issue, check it out. (MJ)
Zach Blasphemy / 1022 Marvin Rd. / Harrison, OH 45030

ZINE WORLD #2 / $3 ppd
8 1/2 x 5/12 - offset - 60 pgs
The slogan on the masthead reads "Freedom of the Press is for Everyone." Right on. *Zine World* consists entirely of reviews and news, and is a good addition to the review zines already in print. Fortunately, it differs signficantly from *Factsheet Five* in format and design, and both are a must for the avid zine reader. Doug Holland has a good attitude and it's nice to get some new opinions on the zines that are out there. (JA)
924 Valencia St. #203 / San Francisco, CA 94110

ZERO IS BEAUTIFUL #1 / $1?
6 x 10 - newsprint - 32 pgs
Kinda like if MTV's "Real World" went emo. Three roommates ramble about their lives, their parents, society, punk, body image, etc. It wasn't terribly insightful or interesting to me, but maybe you'll enjoy it. (MD)
Counterproductions / PO Box 2506 / Portland, OR 97208

MORE LISTINGS

ALL FOR NOTHING #1 / $1.00 or trade
Zine full of political and personal rantings.
Ivan / PO Box 26043 / Langley, BC / V3A 8J2 / Canada

ANOTHER BORED KID #1 / $1
Drinking beer, masturbating in public places, rating romance novels, and how to play solitaire.
Nick Bergus / 418 Wales St. / Iowa City, IA 52245

CRAP-O-RAMMA #3 / $.50
Snowboarding for free, color of the month, riding the bus sucks.
PO Box 69106 / Portland, OR 97201

DEAD SCENE ZINE #7 / $2 ppd
Interviews (Headwound, Lower Class Brats, The Wretched Ones). A list of skinhead and oi resources on the internet.
PO Box 805 / Allentown, PA 18105

FOR YOUR CONVENIENCE STORE
#1/ 25¢
Mini zine containing Eric's thoughts while working the late shift at a convenience store. Mostly about how unhappy he is and how much he hates his job.
PO Box 30 / New Berlin, PA 17855

GET THAT #4 / $1
Hong Kong Zine. Record reviews, personal stories. Written in English.
Joe Anclien / Hong Kong Parkview / Tower 13 / Apt 673 / Hong Kong

HELP, MY SNOWMAN'S BURNING #1 / $1 ppd
A good first issue about topics and stories a la girl - riot-skaters.
PO Box 14-562 / Kilbirnie, Wellington / New Zealand

HERCULES METAL JACKET
#669 / free
Computer-produced travel diary, Green Day hang out, and some rants.
Klokemakerstraat 14 / 5855 BZ Well (L) / Holland

THE HIP READER #1 / 2 stamps
A no ad, no review zine. It's about, um, I'm not sure, but it's full of big words! So get your dictionaries kids.
Jesse Nason / 54 Parkwood Blvd #3B / Hudson, NY 12534

KID SPASTIK #1 / $1
Lots of columns and a Sinbad filmography.
7 Woodbrook Cir. / Wilmington, DE 19810

LOCK IT UP #5 / 1 stamp?
I guess this used to be "The verdict was mail fraud", and it is a very thin, sloppy zine with rants, reviews, and a funny Boris The Sprinkler interview.
19350 Gainsborough / Detroit, MI 48223

MEAT #2 / $.05 + 3 stamps
Two ska-loving teenagers scribble and rant their way through 72 pages. Includes a small sack of junk (football cards, Garfield bookmarkers, etc).
1165 Hull Ct. / Aurora, IL 60504

PARANOIZE #6 / $1.00 or trade
Mail interviews with Hawgjaw, Acid Bath, 4 Hour Fogger, Webhed, and an alien organization called V2. Record and show reviews.
PO Box 15554 / New Orleans, LA 70175

RATS IN THE HALLWAY #3 / $1 ppd
A guy with an x on his hand on the cover, columns, interviews with Sick Of It All, Squirtgun andAnti-Flag, and Third Degree. Some bad ideas for sabotage.
Stefan Wild / 5109 S. Elk Ridge Rd. / Evergreen, CO 80439

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SISSY #6 / $1 ppd
My copy came with several pages repeated. Advice from the kids' mom, reviews done as the kid thinks his dad would do them, articles on Calvin Klein ads, cartoons, cops, freeganism, karma of smoking, dumb stereotyping of folks who spare change.
111 Dallas Ave. / Newark, DE 19711

SLUG & LETTUCE #48 / $.55 ppd US, $1.50 world
Great as always. Book and other reviews, comics, columns, tons of classifieds and photos. Don't fuck around, get it!
Christine Boarts / PO Box 2067 / Peter Stuy. Stn. / New York, NY 10009-8914

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Loaded with collage art, cartoons, and personal writings.
1152 E Georgia / Vancouver, BC / VIL 6C9 / Canada

SOUTHERN CALIFORNIA SCENE REPORT #1 / $?
A newsprint version of the email list of upcoming SoCal shows (SOCALLIST@aol.com), but with ads and scene reports. Useful if you don't have internet access.
PO Box 17746 / Anaheim, CA 92817

SPARE CHAINS #4 / stamps
Half reviews, half poetry, with an intro and a rant on computers thrown in.
35 Sylvia Dr. / Warwick, RI 02886

STORM WARNING #34 / $2
The newsletter for Vietnam Veterans Against the War Anti-Imperialist.
VVAWAI / PO Box 95172 / Seattle, WA 98145-2172

SUBVERSION #4 / $2 ppd
Dull zine with generic rants on TV, war, etc. Pretentious, "non-conformist" zine with a pseudo-anarchist slant to it. I'm sure that some people will learn something from some of the rants, but most of it is rehashed cliches.
PO Box 2881 / Pullman, WA 99165-2881

TIM HORTON HEARS A WHO?
#1 / $1 US - $2 world ppd (trades welcome)
A pocket sized personal zine, with travel tales and poetry. Much like a friend, it is interesting and cool, but sometimes annoying.
Kate Cooties / 2504 Ravencroft Ct. / Virginia Beach, VA 23454

THE TROUBLE WITH NORMAL
#27 / $1.25 ppd
Avail interview, lots of show and record reviews.
PO Box 329 / Columbia, MO 65205-0329

TRUST #62 / $4 ppd
The latest issue of this bumper German music zine. As always, looks great. This time there's Nomeansno, Social Distortion and No Redeeming Social Value among many others.
Postfach 43 11 48 / D-86071 Augsburg / Germany

TURNING THE TIDE Vol 10 #1 / $4.95
The self-described journal of anti-racist activism, research and education. They need your support!
P.A.R.T. / PO Box 1055 / Culver City, CA 90232-1055

VERA KRANT #6, Vol. (?) / $3.00 (?)
Film capsules, the Posies, Giant Sand, concert news
Oosterstraat 44 / 9711 NV Groningen / The Netherlands

VERA KRANT #7 / $?
State Of Fear, Swell, Bad Radar, and The Make-Up. It's in Dutch.
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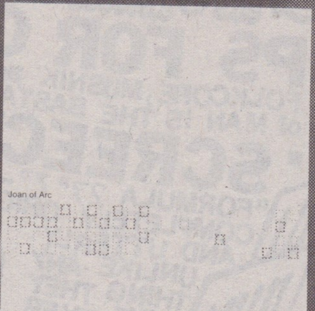

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Mailorder from: Passive Fist; P.O. Box 9313; Savannah, GA 31412 U.S.A. (Their ad will tell you wassup, yo.)

Distributed without rhyme or reason by the villians at: Rhetoric Records; PO Box 82; Madison, WI 53701 * USA

Geeks->http://hamp.hampshire.edu/~wrk96/CP.html

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POB 709; Hampshire College; Amherst, MA 01002 USA

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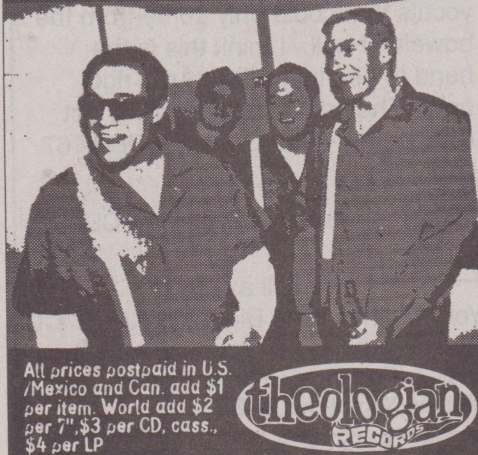

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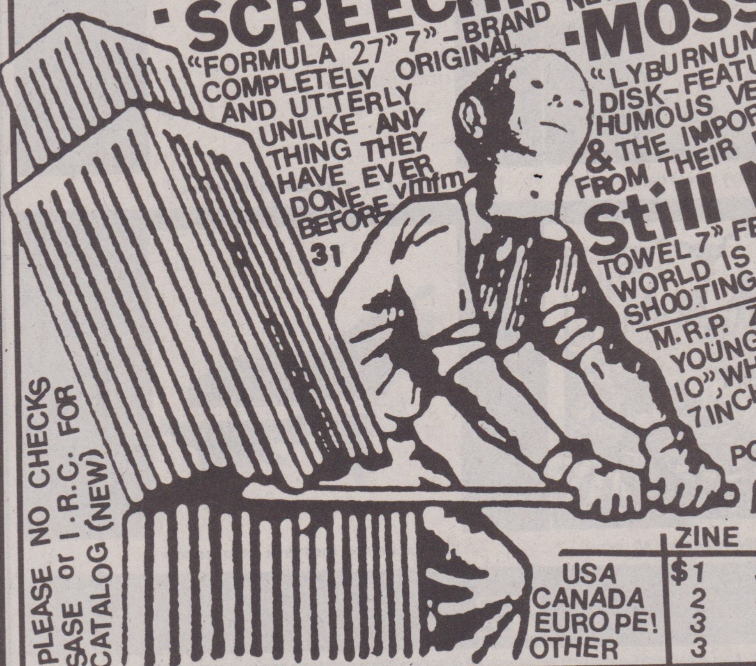

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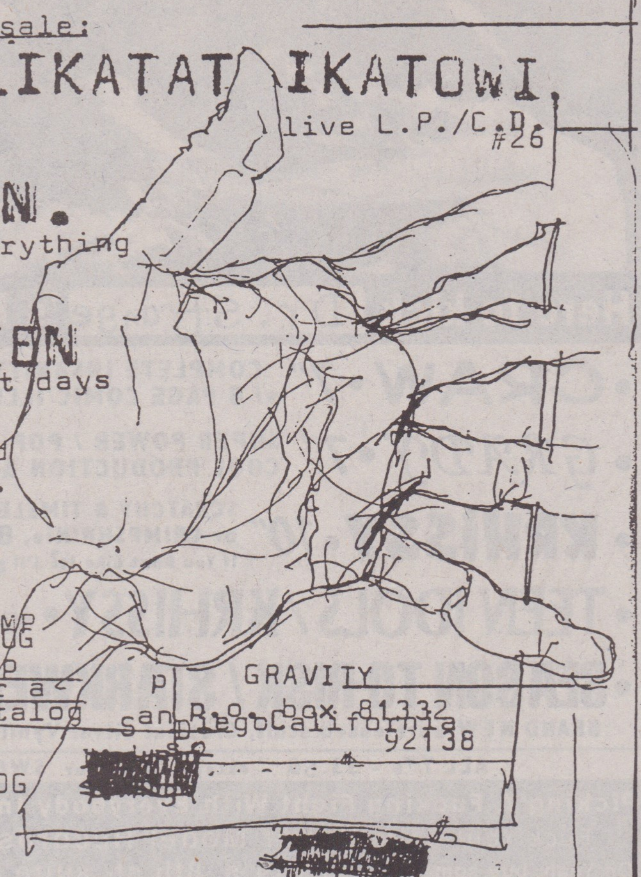

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VARUKERS:Nothings Changed EP (Cult UK HC) $6
HARDCORES:Edens Burner CD (Killer HC Massacre) $10
KURO:1983-1986 CD (Jap Crust Gods) $18
HYLKIÖ / BATTLE OF DISARM:Split EP $7
CRIPPLED YOUTH:Sexist Society EP (Ultracrust) $6
BATTLE OF DISARM/SUBCAOS:Split EP (+Patch) $6
ANWL:Pig Iron MCD/10" (80's Punk Legend) $10/$12
ANTI CIMEX/SHITLICKERS:Split EP (82 Swede HC) $7
AMEBIX:Beginning Of The End CD (UK Cult!!!) $20
KAAOS:Nukke EP (85 Finn HC Classic) $6
KAAOS:Valtio Tuhoaa EP (Rough as Hell!!!!) $6
ROT:Intense Noise Core CD (Jap HC Gods) $16
RIISTETYT:39-song CD (Classic HC) $16
RAMONES:Unreleased Tracks CD (Brilliant!!!) $20
ENGLISH DOGS:Bow To None CD (Great Punk) $16
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REVOLUTION X:Zapata EP (Mexican Crust) $6
SCUM NOISE:Chaotic CD (Raw Brazil Crust) $16
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COOL GUY RECORDS/MAILORDER

Greetings from Cool Guy,

hey there! Well, I just wanted to let the few of you that actually read this what's going on over here, so here it goes...

#1 - we are sorry for any delayed orders, it seems that everyday things get a little wackier over here, and we're just starting to get everything back together. Hopefully we'll have our turnaround time back down to 1-2 weeks by the time you read this.

#2 - Catalogs..coming soon? My computer crashed and I lost my last one, so if you wrote for one, it'll be coming very soon...hopefully. I type very slow, but it's almost done! Sorry to thos who have been patiently waiting

#3-**SEND US YOUR PICTURES**, we're tinkering w/the idea of just putting a bunch of "cool" kids on the cover...kinda like a collage of our friends and supporters.

And now for a basic update....**SHROOMS** 7" is taking a while, but should be out by the time you read this. I'm really excited about this band, they totally rock...the 7" is a definite must have. The **SHROOMS** full length will be out in early summer. **FIFTEEN** double lp and **CONNIE DUNGS with the AUTOMATICS** 10" is ready to go, just waiting on the artwork..hopefully they'll be out by May. As for **HOW TO BE PUNK**...don't hold your breath, still waiting on a few bands, hopefully it'll be ready to go by early summer. As for **FOOOK**, who knows? It seems as if everytime they get ready to record something goes wrong. I just hope that this project materializes by the end of this year! My band, **POLK HIGH #33** will be recording soon...so be prepared for this, we'll have a 7" out soon, maybe it'll be a COOL GUY release, maybe not. It all depends how in debt I am by then. Now, on to **EVERREADY**...well, they probably just finished playing around you're town, and are on their way back home. If you got a chance to see them, cool, if not, they'll be coming back around soon. Well, that's about it. thanks for your continued support, and hopefully things will start picking up around here. Danny

Oh yeah, you can get **Shrooms** and **Everready** shirts from us for $7, or $5 for an **Everready** workshirt---thanks again

BAND	TITLE	FORMAT	PRICE
AAA	Destroy what..	cd	$8.75
After schoolSpecial	s/t	cd	$8.75
Automatics	Kala!Kala!Kala!	7"	$3.50
	10 more..	7"	$3
Beatnick Termites	Live at the orifice	pic disc/cd	$8.50
blanks 77/submachine	split	7"	$3.10
*Boris../Moral Crux	s/t	7"	$3.25
Boris/Sonic Dolls	s/t	7"	$3
Boris the Sprinkler	she's got a lighter	7"	$3
*****brujeria	Marijuana	7"	$3.30
the Connie Dungs	w/Tugboat	7"	$3.25
Crass	Christ the bootleg	cd	$4.50
Crumbs	s/t	lp/cd	$7/9.25
Dead and gone	god loves..	lp/cd	$6.50/8.50
*Discount/J Church	s/t	7"	$3
****Everready	El vato Loco	lp/cd	$6/7
Fifteen	ooze	7"/cdep	$3/6.50
the Gain	sing ready,..	lp/cd	$7/10.
Gauze	s/t	7"	$3.
****Final Conflict	Rebirth	lp/cd	$7/10.
Funeral Oration	Believer	lp/cd	$7/9.50.
Jon Cougar CC	live in..	7"	$3.50.
Naked Aggression	VML live	7"	$3.25.
Noam Chomsky	free market..	cd	$8.50.
Parasites	VML live	7"	$3.25.
	hang Up	7"	$3.25
*Peter & test tube babies	Supermodels	cd	$8.50.
	The mating sounds of..	cd	$8.50
	The loud blaring..	cd	$8.50
	Test tube trash	cd	$8.50
	Journey to the..	cd	$8.50
**Pinhead Gunpowder	goodbye..	lp/cd	$7/9.25.
****Shrooms	5yrs. of..	7"	$2.50.
Sicko	VML live	7"	$3.25.
Squirtgun	another sunny	lp/cd	$7/9.25
	Maryann	7"	$3
Swinging utters	VMLlive	7"	$3.25
Teengenerate	VML live	7"	$3.25
Tiltwheel	Battle hymns	lp	$6.50

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(*) marks our picks of cool bands and releases for the month.
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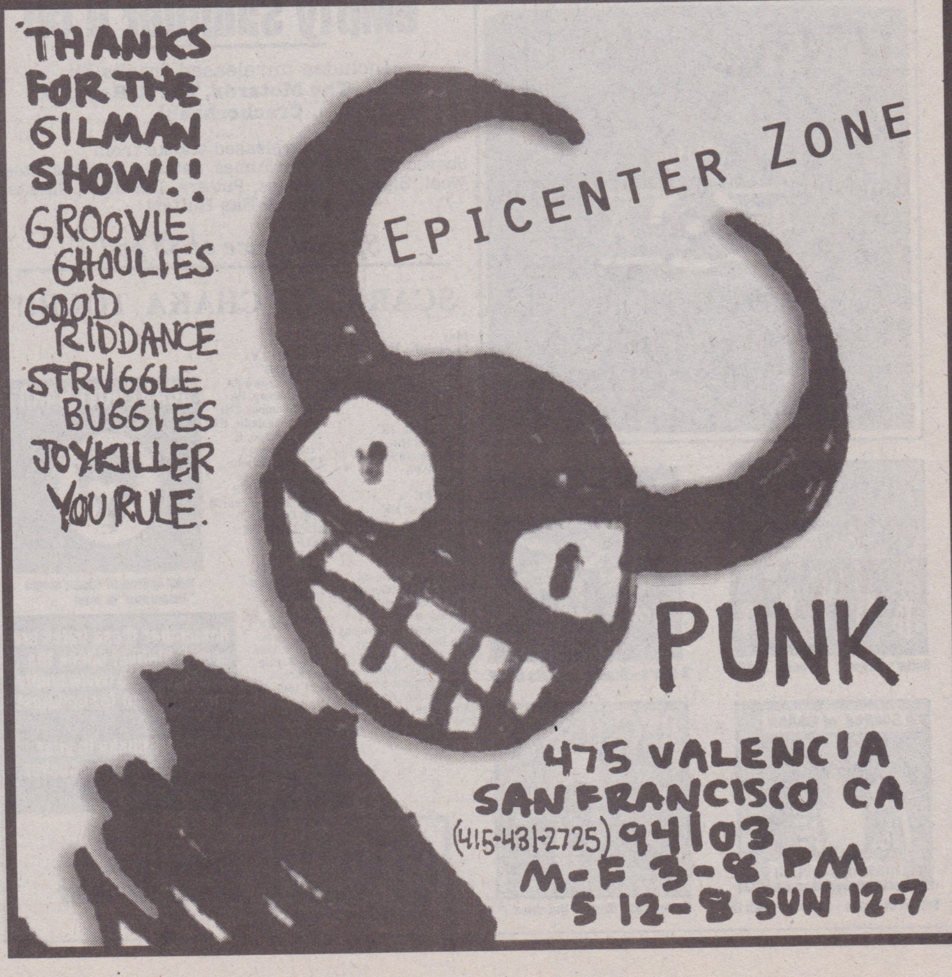

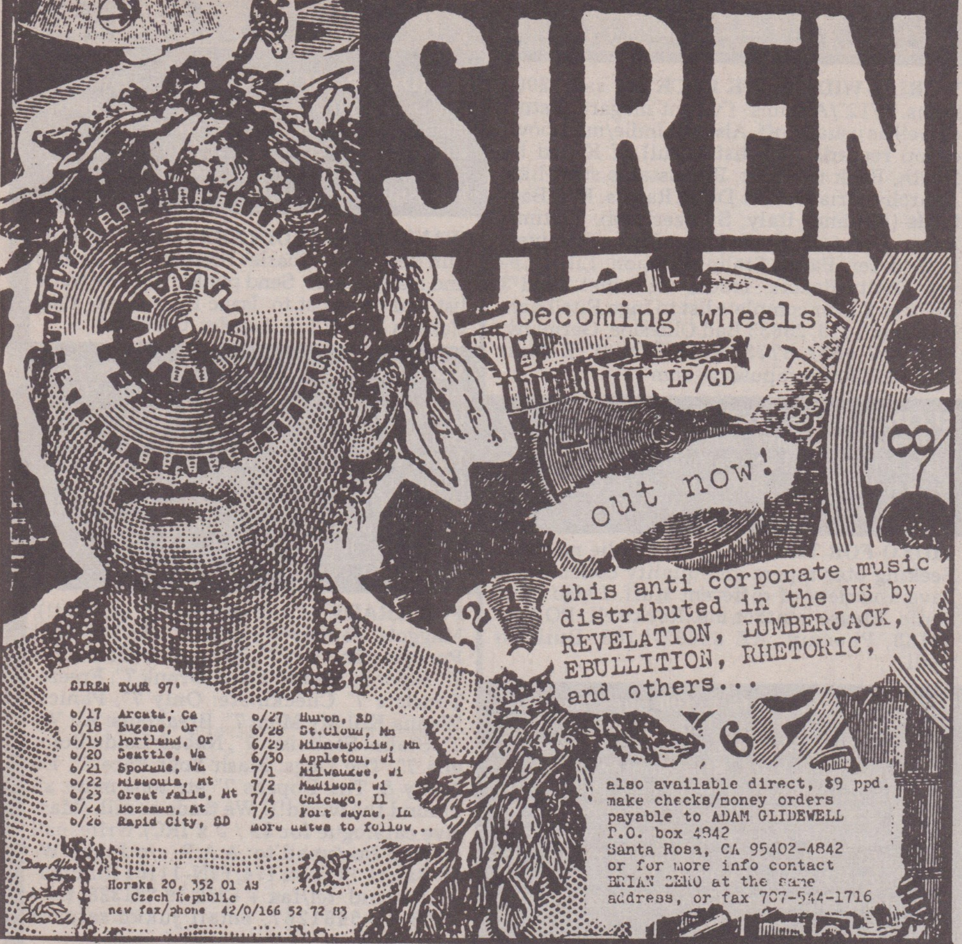

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PUNK RECORDS Set sale: private collection, 1200+ items, ‘77-’85, European, American, Japanese 7”s and lps, oi, anarcho, Killed By Death stuff, hardcore, Amebix, P.I.G.Z., The Kids, B.G.K., The Drive, Skrewdriver, Deepwound, Kaos, Stalin, Big Boys, Chaos UK, S.O.A., Helmettes, ...Send 1 IRC or $1 for list to: NAthalie V., Nieuwpoortse Steenweg 459, 8400 Costende, Belgium.

UK PUNK 7” WANTED! Xtraverts- Blank Generation; Victimize- Where did the money go; Revenge- Our generation; Now - Into the 80’s; Anti-Social - Traffic lights; School Ties - No Future; Sema 4 - 4 from Sema 4 ep; Blitzkrieg Bop - Let’s go (motion sound); Dansette Damage - N.M.E.; Proles - Go to the Seaside; Gonads - Be my Beachcomber Baby; Shag Nasty - Looking for Love; Carpettes - Small wonder; Dregs - Dregs of Humanity; Pathetix - Love in Decay, etc. Send your list to : Shin Ogawa/ 1162 -1 Minamioya/ Machida - Shi Tokyo/ 194 Japan

OCTOBER MAIL ORDER: Zeke, Resist, Starved and Delirious, The Procrastinators, Hardship & more. Send stamp for catalog to: October Mailorder, 16409 SE Division Ste. 216/138, Portland, OR 97236.

WANTED!!! punk rock/hardore records from USA from 1976 to 1985. Please send your price list to: Schiavo Roberto/P.O.Box 22/50051 Castelfiorentino (Firenze), Italy.

PLEASE SEND ME your trade list! I want rare 70’s punk and rare real classic hardcore! Yoshiaki Nagano, 3-29-5-103, Daita, Setagaya-ku, Tokyo.155.Japan

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VIDEO MASTERS: Tool, Butthole Surfers, Devo, Ramones, Ministry, Unwritten Law, NoFX, Pennywise, R.F.T.C., Descendants, Jesus Lizard, Korn, Biohazard, Slayer, Rev. H, Lunachicks, Adam Sandler, Six Finger Satellite, Bad Religion, Doorag, Rancid, NY Loose, KC and the Sunshine Band, R.A.T.M., Karen Black, Superchunk, Face to Face, etc. Filmers contact me. Others... no stamp no response. Azvid, P.O. Box 11602, Scottsdale, AR 85271

SERIOUS TAPE TRADERS- I have a list of my 600+ entry collection that I am interestined in trading high quality dubbed tapes of; for non-US (import here) punk/emo/ hardcore. Anyone with an organized list that would like to trade, please send a letter and your list for mine. Particualary interested in UK and Australian bands but will trade worldwide if you can deal with English-only communication. My collection/interest is mainly melodic/pop/garage punk & hardcore but includes a little from all genres covered within punk music. My list is computer generated in alphabetical order and includes the lable and brief discription. Write me at : Trader Chris/ 21 Weybridge Ct./ Edwardsville, IL 62025/ USA

WORLD-WIDE PUNK ROCK for sale. 2000 items 7"/12"/Albums. I’ve got megarare stuff as well as usual stuff. Also got indie/mod/powerpop records. The list is full of Killed by Death, Back to Front, Bloodstains stuff like: Anarchy, Briard, Shit Dogs, Rattus, Eat, Bastards (Finland, Italy; Switzerland), Victims, Razar, Glueams, Fresh Color, Filth, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Guilty Razors. Trades welcome! Send 3 IRC’s or $ 2 for complete list to Ingo Eitelbach, P.O. Box 1319, 23833 Bad Oldesloe, Germany, Fax +49 4531 67733 (Tel 67438), E-Mail 101603.2202@compuserve.com

RECORD SALE LIST: I’m cleaning out my collection and have over 300 7”s, LP’s, and CD’s for sale, all at reasonable prices. Write for a list, stamp appreciated. Rob Cleveland, 1705 Gateway, Middleton, WI 53562.

VIDEO FOR TRADE- Lots of Indie masters. Seeking oter tapers and quality collectors. I have a variety of different stuff. I also have audio. Please contact me. Rockwell, PO Box 60183, Phoenix, AZ 82082-0183. Built to Spill?

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LOOKING FOR: Nirvana - “Love Buzz” 7”, Pussy Galore-Anything, Loop, Spaceman 3, The Fluid-Punch n’ Judy lp, old Glitterhouse and Sub Pop. Ryan Richardson, 31230 Springlake, apt #6301, Novi, MI 48377; (810) 926-6443.

TRADE ONLY: INFEST-Bootleg lp w/ Slave 12”, 2nd 7”, Reh Trax & 13 pg. booklet, Neanderthal - Complete Fighting Music boot 7”, Drop D./Rupture 8” ep, Siege/Deep Wound-split 7”, Larm-10”, Infest-Double 7” ep w/ 8pg. booklet 200 made! Drop Dead -Hostile 7”ep, Crossed O./MITB split 7”, Rupture-Live 7”, Crossed Out-Live 10”.Infest/PHC-split 7”, Crossed O./Drop D-5” ep, Crossed Out Bootleg 1st 7”ep w/5”ep trax, V/A West Coast Power Violence 3x7”ep Box Set w/ Drop D.-Live 7”, Crossed O: Rare Trax 7”, Desecration-7” Ultra rare!! Will trade (see other ad) Sergio Montoya, 427 Jemez Rd. Santa Fe, NM 87501 USA.

WANTED: MASSACRE-From Beyond lp, Terrorizer-World Downfall lp, Entombed-Left Hand lp, Bolt Thrower-Realm Chaos lp, Godflesh-Streetcleaner lp, Nocturnus-Key lp, All on splatter vinyl!! Disharmonic Orchestra/ Pungent Stench-split lp green vinyl, Rudio De Rabia/Ultima Gobiern-split lp, Olho Seco-F. Nuclear 7” Venom-In Leavige 7”, Black Metal-pic disc, German & Japanese Assult lps, Debut lps from Necrodeath, Schizo, RDP, Holocausto, Genicidio, Necrofargo-Bestial War lp! Eager to trade! Write Sergio Montoya, 427 Jemez Rd. Santa Fe, NM 87501 USA.

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HARDSHIP/ GUN PRO split 7” now into 2nd press and available. Only 100 copies on clear vinyl and numbered! Great, fast hardcore/ punk. See MRR #164 for review. $3 ppd to: Stealth Ordeal Records/ 2825 E. Burnside Box #148/ Portland, OR 9721

WANTED: DA TODDLERS 6 song 7” on Toddlin Recs. Also, Charles Bronson, Los Crudos and many others. Send punk/ hardcore trade list and price list to: Isaac Excrement/ 1965 Canyon Drive/ Los Angeles, CA 90068

VIDEOS - CRASS, Misfits, Discharge, Conflict, Blitz, Cock Sparrer, Toy Dolls, Combat 84, Business, Peter and the Test Tube Babies, Adicts, Sham 69, Lurkers, Macc Lads, Oi Polloi, One Way System, disorder, Chaos UK, Abrasive Wheels, Chelsea, Vice Squad, UK Subs, Exploited, GBH, Subhumans, Broken Bones, and more. Send $1 or 3 stamps: Jeremy/ Box 45223/ Somerville, MA 02145. No trades.

FOR TRADE (All originals, No bullshit!); Maggots; Tammy Wynette 7", The Eat: God Punishes The Eat 7", Xtraverts: Blank Gen 7", Baloney Heads: I’m A Drunk 7", Freeze: Tourists 7" Checkmate: Only 7", Panics: Wanna Kill My Mom 7", Breakouts: All We 7", Stalin: Stali~ism 7", Nabat: Laida Bologna 7", The Dogs: Slash Your Face 7", Ed Nasty & The Dopeds 7" etc tons more all around the world!!! We trade or sell. (Massive catalogue for $2 / 3 x IRC) Write, call or send fax/email to: A.A.R. c/o Jukka W-M. Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

WANTED (Original 1st pressings only); Nubs: I Dont Need 7"(wp $100), Hollywood Squares: Hillside Strangler 7"(wp $150), Freestone: Bummer Bitch 7"(wp $150), Tapeworm: Break My Face (wp $150), Hugh Beaumont Experience: Cone Johnson 7"(wp $250), Count Vertigo: X Patriots 7" (wp $100), Arson: White Folks 7" (wp $100), Spys: Underground 7" (wp $100), Village Pistols: Big Money 7" (wp $200), Eat: Communist Radio 7" (wp $200), Fresh Color: Dance Around 12" (wp $100), Child Molesters: Wholesale Murder 7" (wp $200) etc 70s & early 80’s punkrock obscurities from all around the world! ! ! We buy or trade so write, call or send fax/email to: A.A.R. c/o Jukka W-M. Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

FOR TRADE (All Originals, No Bullshit!!!) Bastards: Impossibilities 7", Dogs: Charlie 7", ~ittageisen: Hardcore 7", Sillykillers 7", Agent Orange: Bloodstains 7", Filth: Hate 7", Mass Media: Das Jazz 7", Ideals: High Art 7", Fresh Color: Source 7", Accident: Kill The Bee Gees 7", Star Club: Go To Hell 7" & Wakaki Ansatsusha 7" etc etc tons more all around the world!!! We trade or sell. (Massive catalogue for $2 or 3xIRC) Write, call or send fax/email to: A.A.R. c/o Jukka W-M. Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

PUNK ETC FOR SALE more punk/Newt (sic) wave lps &45s for sale. Send sase for list to: Mr. Moo/48 Benedict Ave./Staten Island, NY 10314

MAXIMUMROCKNROLL music classifieds

MEGARARE Finnish Punkrock Obscurities for Sale or Trade, like; Destroy: Sanoja 7", Rattus: Khomeini Rock 7", Stalin: Chaos 7", Neuroosi: Rock Against Seija Isonsaari 7"(RaIest european punk single!!!), Kasvain: Onko Suomi Usattunut 7", Nauta: Onko Suomi Vapaa Maa 7", 000: 0odeja Simasuille 7" & LP, Taavi & Rytmiryhma: Aanilevyko 7", Systeemi: Punk Nuorisoo 7" etc... available all early Finnpunk wonders so check our wants ad and offer trade (prefer) or send serious money offers! ! ! ! ! (Massive catalogue for $2 or 3x IRC) Write, call or send fax/email to: A.A.R. c/o Jukka W-M. Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

FINN-REC STUFF for sale: E.O.W.: Cathode CD, Totalitar: Sin Egen Motstandare CD & Niska Bort CD, Uncurbed: Punk Ranger CD & Nightmare in Daylight CD, Fleshrevels: Stoned & Out CD, & Extreme Meat Eater CD, Valvontakumissio: CD, Dellamorte: CD, Foreheads CD, Suart Parad: CD, Asocial CD, All CD's = US $15 incl p&p/each From: Juho, Vasav. 19B, 63356 Eskiltuna, Sweden. P.S. visit the homepage http://www.torget.se/users/j/jarijuho .

RECORDS WANTED: Antisect "In Darkness..." LP, Napalm Death "Peel Sessions" LP; Larm 10" LP, and split LP w/ Stanx; Amebix "No Sanctuary"; Negative Approach 7" and "Tied Down" LP; REdimentary Peni 1st 7" (w/book) and "Farce"; Crudos 1st 7"; Neanderthal 7"; Infest/PHC flixi; Antischism split LP w/ Subvert; Anticimex "Victims of a Bombraid" and "Raped Ass" 7"s. Also looking for records by Christ on Parade, Rattus, Discharge, SSD, Mob 47, etc...Will pay a fair price for any of these so send your sale lists to Jamie, 344 S. Division Apt. 102, Ann Arbor, MI 48104.

SELL/TRADE ALL ORIGINAL first press!!!: Pink Lincolns-Back from the pink room Lp, Pink Lincolns -promo 7" Dwarves - Toolin for a warm teabag, 12 " Nasty Gash, Rip Offs - Go away, 7" (two sided!!), Dwarves - Gentlemen prefer blonds 7"(pic disc), The Mummies - Larry Winter 7" /hand-#erd 38/125, gold vinyl), The Mummies split w/ Wolfmen D7", Vindictives - 1 st 7", Vindictives - Leave home LP (tour edition!!), The Humpers-My Machine LP (Yugos. press), Boris T. Sprinkler Saucer to saturn, Pic Disc LP, Parasites - Nyquil-Fueled Rock Armada, DLP Send bids or tradelist to: Joachim Haas, Muntpratstr.11, 78462 Konstanz, Germany

HAGFISH - WANTED ANYTHING especially Quick Man LP or CD on Dragon Street Records. Anything else, live tapes, 7", merchandise, anything, contact Paul Lynch, 21 Picktree Terrace, Chester-Le Street, Co. Durham, DH3 3ST England

ELVIS COSTELLO: I'm looking for his "Radio Radio" appearance on SNL (in '78 or '79) on video. Also, any other live footage, videos, etc...of E.C.. Please write - Scott Cut & Dry, 2000 NW 32nd Ave, Oakland Park, FLA 33309.

DESPERATELY WANTED: born against, yuppicide, sheer terror, universal of armageddon, verbal assault, underdog, v/a look at all the children now, v/a nyhc, and more. send list and phone number to: Clyde Baxter/ 28 Longwood Ave./ Brockton, MA 02401. (617) 764- 5139 voicemail

FOR TRADE... Gism/Detestation LP, Zooo/Final Agony 7" EP, Gauze/Fuck Heads LP, Equalizing Distort LP, LSD/Destroy flexi, Friction/Live 79 10" EP, 1st LP, Gai/Extermination flexi, Cobra/Break Out 7" EP, 1984 7" EP, Outo/1st LP, Half Wit Life 7" EP, Kuro/Who The Helpless 8" EP (original), Fire flexi, Anarchy/1st LP, 3.3.3 7", Not Satisfied 7", Systematic Death/1st flexi, Flash Back 7" EP, Step 7" EP, Final Insider 12" EP, V.A/Hold Up Omnibus 8" EP, V.A./HC Unlawful Assembly LP, V.A./Great Punk Hits LP, V.A./Outsider LP, V.A./Shoudoku Gig LP, V.A./Hold Up Vol 1 LP, Widows 7" EP, Seize 7", Crossed Out (original) 7" EP, Malin Heads 7" EP, Shitlickers 7" EP (original), Eater 7" (Jap press), Ramones 7" (Jap press), Generation X 7" (Jap press), S.O.B., Stalin, Mods, and more!!! I want 70's/80's punk/HC. Please send me your trade list!!! Yoshiaki Nagano, 3-29-5-103, Daita, Setagaya-ku, Tokyo, 155, Japan.

30 FOOT FALL "Junior High Sucked" 4 song 7"ep. Upbeat punk from Houston TX. $3ppd. Cash or money orders payable to Mark Grady. Write Twistworthy Records, PO Box 4491 Austin, TX 78765. Labels: Please write/send stuff to trade.

RIPPING OFF SOCIETY- A band! Snotty punk songs from/for snottypunks new 20 song album $2.00 or .50 cents and blank tape. I'm also working on a DIY compilation for punk/hardcore/pop bands. Send demos, etc. free copy if I put you on the compilation. Jared Weiss, MLM Recks., 125 Park Cr Dauphin, MB Canada R7N 2W5.

FOR SALE/ TRADE: '88 - '95 hardcore, old revelation records, plus tons more. swiz, bl'ast, cro-mags, earth crisis, beastie boys, G.I., up front, S.O.I.A., outburst, shelter, release, judge, send sase and trade list to: Records/ 162 Depot St./ S. Easton, MA 02375

2, 000 + RECORDS for possible trades. I have no list. Send your want lists to me. I'm looking for: Detention "Dead Rock n' Rollers", Anti Cimax "Anarkists Attack" 7", Zmiv "Banzai" 7", Nabat "Scenderemo Nelle..." 7", Nabat "Un Altro Giorni" lp. If you have any of these listed contact me. Jason/ POB 2223/ Lynnwood, WA 98036 USA. Phone (206) 774-6229, call after 6pm pst. I will also pay $ for records, too.

MY 3 SCUM now available. "Ridin"/ You Creep Me Out 7" $3.00ppd - USA. $4.00ppd world. Stores can contact Get Hip Distro. All other orders cash or m.o. to: Eerie Records/ 2408 Peach St./ Erie, PA 16502. (814) 456-6852. M.O. made to Larry Weaver.

BANDS: DETROIT area label looking for bands who like there punk rock (for 7" or full length). If you're pretty sure you could be a rock star, we're pretty sure we don't want to hear it. Fair and honest treatment guaranteed. Send demos to: Insurance Scam Records/ Box 145/ Northville, MI 48167 or e-mail: isr@usa.net

FUCKING OLD sounding Hardcore with many street-rock influences. Chelloveck 4. Live tape Toads night club. Ace sound. Cro-mags and Cocksparrer covers. $2 ppd or $1 and blank tape. Split ep, soon, with Baltimore Foot Stompers, best new East coast streetpunk!! Featuring ex-Pist, MDC, Fang, Malachi Krunch, Mankind? etc. POB 2292/ Meriden, CT 06450. (203) 639-9258

SOUND IDEA Distribution — 3, 000 titles from around the world. Send $1 US, $2 foreign for current catalog. Sound Idea/ POB 3204/ Brandon, FL 33509-3204 USA. Call (813) 653-2550. Stores: Get in touch for wholesale rates. And visit the Sound Idea store in Brandon.

3, 000 PUNK AND Hardcore titles in the Sound Idea catalog. Send $1 US, $2 foreign for current catalog. Bootleggers get in touch. Sound Idea/ POB 3204/ Brandon, FL 33509-3204 USA. Call (813) 653-2550. Stores: Call for wholesale rates.

LETS'S GET THIS BALL rolling. Send for a list of 7"'s I got. HC bands send demos. This shit will never die. Will E. Survive, PO Box 2065 Northlake, IL 60164.

MARK VULGAR from Indiana, Conor from NJ, Jen Szucs from NJ and Wendi Gibson from VA. Packages sent to you have been returned. Get in touch if you want your stuff. Sound Idea/ POB 3204/ Brandon, FL 33509-3204 USA. Call (813) 653-2550.

SOME STUPID GUY from France sent $30 cash for an order and didn't include his name or address. Duh! Get in touch, Frenchie. Sound Idea/ POB 3204/ Brandon, FL 33509-3204 USA. Call (813) 653-2550.

GOLDENROD HAS CD'S and vinyl from: The Crimson Curse, Boilermaker, Inch, Spanakorzo, Deerheart, Dodgeball, Faction, Overwhelming Colorfast, Tanner, Fluf, Supernova, Hemlock, Chinchilla, and a 19 band compilation CD ($10.00 ppd)... Free catalogs. 4064 Vermont St./ San Diego, CA 92103

JOIN THE SPINE PUNCH DISTRO music club. Members will receive CD's, 7"s and tapes (punk, hard core, pop punk, etc.) monthly from up and coming bands. Memberships are $20.00 for 6 months, or $35.00 for 1 year (postage paid). A great low cost way to discover new bands. Payable to:Cedric Crouch, c/o Spine Punch Distro, 46 Oberholtzer Rd., Bechtelsville, PA 19505.

VIDEOS - PAL (UK ETC) & NTSC (USA etc). trade/sale. Thousands of shows/promos/tv clips. Stuff like Propagandhi, Business, Screeching Weasel, Zounds, Exploited, Poison Idea, DK's, Blitz, Queers, Conflict, Schwartzeneggar, GG, Dickies, Descendents, Operation Ivy, Guns n Wankers, Misfits, Subhumans, Snuff, Gin Goblins. SAE (UK), 2IRC's (overseas) or decent trade list: Dave, 50a Great King St., Edinburgh, Scotland. E-mail: gingoblin@easynet.co.uk

VIOLENT SOCIETY/BOILS 6 song split 7". Second pressing out now from SchuyIkill Records Philly. We have a new P.O. Box, so mailing problems should be resolved. $3.50 ppd in USA. SchuyIkill Records PO Box 42346 Philly, PA 19101. skill@op.net or http://www.op.net/~skill Philly Shreds.

NEW SHIT FROM SUPERMODEL Records Starweather/Season To Risk 7" silver vinyl $4.50, blk vinyl $3.50. Teen Idols/Krhissy 7" pink vinyl $3.50. Krhissy 10" $6.00, tape $4.50. Still available Craw "Cancerman" 7" with D. Hess comic signed, red vinyl $4.50, Grady 7" $3.50. Up next Ultra Bide/Slughog glow-in-the-dark 7". Send all your money to SMR, 614 S. 8th St. #377, Phila., PA 19147. Checks to Mike Opalack.

MAXIMUMROCKNROLL music classifieds

BANDS WANTED for Snow Union 7" compilations. Punk/Ska/Hardcore. Tapes to: Nathanial/23 Maplecrest Dr./Danbury, CT 06811. Also Ridiculum is looking to tour this June/July. Any help from CT/NY/NJ/MD/DC/PA/VT/MA would be greatly appre-ciated- (914)752-4216, or at the above address.

LABEL LOOKING FOR BANDS for possible 7"s, full lengths or compilation tracks. Mainly punk rock and rock punk, but will seriously consider anyone who is passionate about their music. Send tapes and info to: Voyage Recordings/PO Box 44763/Detroit, MI 48244

T-SHIRTS, RECORDS, Videos, CDs, and more! Send $1 US, $2 foreign for current catalog. Send samples and working terms for consideration. (No demos) Sound Idea/ POB 3204/ Brandon, FL 33509-3204 USA. Call (813) 653-2550. Stores: Call for wholesale rates.

YOUR MOTHER seeks fan base. Desperate to belong? Easily amused? Then you need us as much as we need you! Write us for acceptance. Send (or glue) a stamp for immediate acceptance. No taste necessary. PO Box 623/ Pleasanton, CA 94566/USA

RECORD SALE! All kindsa punk & related shit! Good Prices! Straight edge, punk, poppy shit, etc. Some rare, some not! A loose stamp (US) or an IRC (world). Help me put out more good records! Rerun Records/304 S. Morrison St./Appleton, WI 54911-5727/USA

AUCTION: Screeching Weasel-Happy, Horny dbl 7" & Snappy Answers 7", Queers-Rocket to Russia lp & more. Stamp/IRC for list. All kindsa punk! Rerun Records/304 S. Morrison St./Appleton, WI 54911/USA/ or call (414)738-9577

OUT SOON on Dr. Strange Records: The Feds lp/cd (Ken Weevil of The Bollweevils new band), Peter and the Test Tube Babies CD (five different ones and a 7"!), Cock Sparrer lp/cd "The Best Of", The Tank lp/cd (fomerly Brown Lobster Tank), Zoinks! lp/cd (and a 10" CD/ep), The Marshes lp/cd (Colin Sears of Dag Nasty), Whatever lp/cd, The Freeze cd, and Rhythm Collision!! That's just a few!! Call for more details: (909)483-2979. Or send $1 for massive 40 page catalog of rare punk rock records, shirts, CDs, patches, stickers, buttons and more. Dr. Strange Records, PO Box 7000-117 Alta Loma, CA 91701

ATTN: Lookin' for bands for up and coming comp(s). All bands welcome, send music (cassettes only, please) lyrics, photos, band info, etc. to: Teardrop Toons, c/o Marc, PO Box 57, Alpena, SD 57312 USA.

FOR TRADE ONLY: Absolution 7" (1st press), Bruisers 7", (1st record, 1st press), Conviction 7" (Smorgasboard), Hardball 7", Proletariat "Soma Holiday" lp, Shadow Season 7", SOIA 7" on Revelation, Rebuilding comp 7", Release "No Longer" 7", Moo Cow/POB 616/ Madison, WI 53701.

ONE WAY SYSTEM, Varukers, Vice Squad, Partisans, Obnoxious!, Peter TT Babies, Oi Polloi, Conflict, Crass, Anti-System, English Dogs, Kaaos, Special Duties... ep's (2 or 3 $) & lp's (9 or 14 $) too. A lot of originals, first hand "Riot City Records" eps for only $5 & postage. Send IRC to: Fight 45 Records, 19 Rue Germain Pilon, 75018 Paris, France.

WANTS: Saigon 7", Trial 12", Mad "Eyeball" 7", Clutch "Pitchfork" 12", Norman Bates and the Showerheads lp, 97A "live" 7", Opposition/Flakjacket split 7", Vile lp, Rice 7"s, Bloodline 7" on red. Can buy or trade. Moo Cow/POB 616/Madison, WI 53701.

SGT. 6 ASSAULT- 4 cut 7" ex-Dummies ltd to 700 copies on blue vinyl! East coast skull fuckin punk! 100% asskickin' rock-no fuckin filler. Chris Subarton, 534 E. 14th St. #15, NY, NY 10009 $5ppd, $7 world.

PUNK BANDS: Send your releases (CD's, tapes, vinyls) for review in my serious fanzine. Include band or label address, ppd prices when mailing and a band photo (if possible). A review is assured & you will receive a free zine. Send to: Mark, 404 Blvd. Gouin #7, St-Jean-sur-Richelieu, Quebec, Canada, J3B 3E6.

APRICOT PUNK ROCK! Send now for The Lifted/ No Comply split demo tape. Two dollars or a blank tape to The Lifted/ Recess Playpen, 615 Mesa St., San Pedro, CA 90731. Lemonade and razorblades. Include 50¢ for button. Bye.

KILL A PUNK FOR ROCK 'N' ROLL!!! Considering that Jerry Lee in a wheelchair could still kick all of Integrity's asses combined, German punk/HC-zine Ox (circulation: 6.000) is trying to get a pre-77- "Pioneers Of Punk"-series (thanks, Chris Davidson + Dr. Dante!) off the ground. Support of any kind (records, zines, etc.) would sho' be appreciated. Contact: Norbert Johannknecht, Kettwiger Str. 2/II, 45468 Mulheim an der Ruhr, Germany.

15 Y/O GUITARIST wants to start band. Bored? Living in HI? Willing to play lame gigs? Looking for bandmates w/i 3 years of my age, but if you're not, thats OK. Exper-ience not necessary, but a positive attitude is. Call Kim: (808)737-9478.

RARE RECORDS: hardcore, oi!, 1977 punk and mod hammers in stock!! lp, 12"s and 7"s. Dead Boys, Cocksparrer, Generation X, Business, Damned, Vibrators, Youth of Today, Screaming Weasels, Liberace, 4 Skins, Small Faces, Menace, Ramones, SS Decontrol, The Saints, etc... Send large sase or $1.00 to: Vulture Rock, POB 40104, Albuquerque, NM. 87196 USA.

NEW PUNK AND OI! lp's 7"s and compact discs. Huge assortment and excellent prices. New and used oi! and hardcore lp/7". Cocksparrer, Sham 69, Slade, Anti Heroes, Bovver, Wonderland, Blade, Vanilla Muffins, Oxymoron, The Templars, L.R.F, The Authority, The Revolt, The Systematics, The Broilers, Lokalmatadore, Major Accident, etc.... Send sase or $1.00 to: Vulture Rock, POB 40104, Albuquerque, NM. 87196 USA.

RARE PUNK AND OI! Records in stock!! Last Resort, Menace, Peggio Punx, Wretched, Minor Threat, Necros, The Jam, Specials, Ramones, Discharge, Sham 69, 4 Skins, Blitz, Templars, The Blood, Gonads One Way System, Motorhead, The Oppressed, Nabat, The Cramps, etc...77 punk, hardcore and oi!. Vinyl. Rare/second hand. Send sase or $1.00 to: Vulture Rock, POB 40104, Albuquerque, NM. 87196 USA.

INTEGRITY- Two furious shows, one intense video. A must for fans of brutal hardcore. Only $15 post-paid. Fast reliable service assured. Joseph A. Gervasi, 142 Frankford Ave. Blackwood, NJ 08012-3723.

BUZZCRUSHER EP available now of Ruff-Nite records. $3 N. America/$5 world. Antiseen "Here to Ruin Your Groove" vinyl lp $8/$12. Antiseen/Rancid Vat split 7" $3/$5. All 3 for $12 prices ppd. Cash/m. orders to: Mike Cooper, 3249 Roses, Philadelphia, PA 19134 USA.

HAWAIIAN ITEMS available: Grapefruit cd, Power Pellets 7", Raymonds 7", catalogs tape, Unit 101 tape, Grapefruit 7", and more; plus shirts, buttons, stickers, zines, exclusive live recordings and posters from Hawaii. Please write to us for more info or a catalog. We love return envelopes w/ stamps....Hawaiian Express, POB 777 Byron, CA 94514/HWNEXP@AOL.COM

BLACK METAL VIDEO! Unleash the satanic fury with Immortal, Enslaved, Cradle of Filth and a documentary from Norway. Two intense hours: includes free satanic pentagram patch. Fast service; no rip-offs. $15 to: Joseph A. Gervasi, 142 Frankford Ave. Blackwood, NJ 08012-3723.

DYSTOPIA/Capitalist Casualties video. Live at Fiesta Grande, Gilman St. Bonus Assfactor 4 footage from Philthadelphia. Fast service, no ripoffs. $14 post-paid to: Joseph A. Gervasi, 142 Frankford Ave. Blackwood, NJ 08012-3723.

BIZARRE VIDEOS! Over 1, 200 rare horror, (s)exploitation, punk, Hong Kong action, Japanimation, etc. videos. Inexpensive prices; fast, friendly service. For a full catalog send 3 stamps to: Joseph A. Gervasi, 142 Frankford Ave. Blackwood, NJ 08012-3723..

VIDEOS! I HAVE the shows you wanna see! Free transferring to any world system. Over 3, 500 quality shows, rare old and hard to find new stuff. Punk, hardcore, movies, documentaries, ska, alternative. Send .55¢ sase or $1 for big list. Fast reliable service. Call, write, e-mail: Peter DeMattia/ 8 Haddon Road/ Hewitt, NJ 07421-2329. Phone (201) 853-4420. E-mail: peterd@warwick.net

DESPERATELY SEEKING live video of Slight Slappers during their assault of the west coast. Quality preferred but not essential. Especially want set at Fiesta Grande #5. Also want Cavity, Spazz, Capitalist Casualties, Discordance Axis, and Excruciating Terror sets there or anywhere. Send prices and info to: Ben/ 624 W. University #240/ Denton, TX 76201

BOSTON HARDCORE: SSD "Kids" lp, Jerry's Kids "Is This..." lp , Funhouse, Siege "Drop dead" 7" boot, F.U.'s "Kill for Christ" lp. All mint. Send bids to: Aaron M./ POB 10202/ Cranston, RI 02910

THE JAM- UK, Aussie & Euro tv compilation video! TOTP, OGWT, Marc '77, Something Else, Reading Festival '78, more! Plus The Tube farewell show 1982. Two hours $20 money order. TDK-EHG. Jim Russo/ 7314 Rockwell #2/ Philadelphia, PA 19111

THE YEAR OF PUNK. 1977 London Weekend television feature. Clash, Eater, Skrewdriver, Pistols, Siouxsie, more! Rare full-color, high-quality copy! Plus Shell Shock Rock '79 and Rock in a Hard Place two Irish documentaries on punk. Two hours total. TDK-EHG $20 postage paid. Money order to: Jim Russo/ 7314 Rockwell #2/ Philadelphia, PA 19111. American video format only!

MAXIMUMROCKNROLL music classifieds

FOR TRADE/ ORIGINALS: 7"/12": Forgotten Rebels "Tomorrow Belongs...", DOA "Disco Sucks", Hot Nasties "Invasion of the Tribbles", Malibu Kens "Be My Barbie", Genetic Control "First Impressions", Asexuals "Featuring: the...", GISM "Detestation", Peggio Punx: 1st, 2nd, 12", V/A: "United Skins", "Great Punk Hits", "Propaganda HC '83", LP's: Appendix "El Raha...", Combat 84 "Send In...!", Wanted: rarities in RAC/Oi! (France and England priority). Write to: Marc, 3358 Gaspareau, Ste-Foy (Quebec), G1W 2N2, Canada.

TESTICLE BOMB/ The Great Experiment split CD is not out for only a mere $6.66 ppd. If ther are any bands interested in going on a split with either band get in touch. If there are any distibutors, record companies, or promoters interested please contact, we do have wholesale prices that vary by quantity. Send Money/MO. to Clayton Klein, 15510 Basalt St., Ramsey, MN 55303.

1000 OF OLD RARE and not-so-rare punk/HC records from all over the world, lots of old 70's goodies and gems for fair prices. Mostly setsale, but also including a few auction items. Please send for the huge list 2 IRC's or $3 0 (world), 1 IRC or $3 - (Europe). Stefan Barke, Auf der Burg 1, 37197 Hattorf, Germany.

ACME "Discography" LP/CD & Coalesce "A Safe Place" 7" - all new releases from Edison Recordings: Acme "To Reduce The Choir To One Soloist" LP = $7, CD = $9. Legendary brutal chaoticore from Germany with sick vocals. Think of a devastating hybrid between Rorschach, Bloodlet, & Slayer. Coalesce "A Safe Place" 7" = $4. 2 songs of overwhelmingly brutal & heavy, sludgy, yet chaotic & manic groove. The follow up to their devastating split with Napalm Death on Earache. "The Epitome of Crossover", my ass!! Limited colored vinyl for all mailorder. Write for wholesale. Prices postpaid within US, add $2 for fast priority mial. Canada add: $1 per 7"/CD, $3 per LP. Europe add 2.50 per 7"/CD, $6 per LP. Elsewhere please add $3 per 7"/cd/CD, $8 per LP. Free 80 page mailorder catalog with all orders or send $1 (US) or $1 (world) for just the catalog to Edison Recordings, PO Box 42586, Philadelphia, PA 19101-2586, USA.

VERY DISTRIBUTION/ mailorder: Fast honest, reliable, cheap, & keepin' it real! Most 7"s are $3-$3.50 ppd., full length CD's are $8-$11 ppd., & t-shirts for $12 ppd. We carry a wide variety of hardcore, straight edge, punk, indie, grind/crust, & even metal from labels like Jade Tree, Revelation, Victory, New Age, BYO, Dr. Strange, Lookout, Doghouse, Bloodlink, Ebullition, Old Glory, Gern Blansten, Reservoir, Back Ta Basics, Equal Vision, Art Monk, WreckAge, Edison, SFT, Ringing Ear, Relapse & many more. Send $1 (US) or $2 (world) for our 80 page fully descriptive catalog to: Very Distribution, PO Box 42586, Philadelphia, PA 19101-2586, USA. Stores write for our wholesale catalog.

CRASS/ BLITZ/ ADVERTS/ Slaughter/ Exploited/ Discharge/ 999/ Buzzcocks/ Clash/ Rezillos/ UK Subs/ ATV/ SLF/ Upstarts/ Conflict/ 77-83 etc. Cheap set prices. 2 IRCs or $1 for catalog. Send wants lists. Crackle, PO Box HP49, Leeds, LS6 4XL, UK.

SKIMMER, TOAST, CHOPPER, Crocodile God, J Church 7". $5 each postpaid. Also cheap punk rock mailorder: Dr. Strange/ Rugger Bugger/ Mutant Pop/ Second Guess/ Snuffy Smile/ Rhetoric/ Damaged Goods/ VML/ Incognito/ Potential Ashtray/ 702/ Rip Off/ Shredder/ Day After/ Lookout/ Fat/ Recess/ Harmless/ Bulge/ Jaw etc. 2 IRCs or $1 for catalog. Crackle, PO Box HP49, Leeds, LS6 4XL, UK.

ADAM RICH'S NEW SOLO TAPE, Flavor Savor, is now available. Guitar driven, melodic, sometimes trippy music. 8 songs, $7 postpaid. Other releases available. For more info write to: Love Muffin Records, 996 Eastlawn Dr., Cleveland, OH 44143.

PUNK/OI! BAND Bomb Squadron is setting up a tour for early summer of 97. Looking for shows/lodging in NC, GA, FL, AL, MS, TX, MO,OK,AK,MN,IL,WI,OH,IN and anywhere in between. Contact us at (610)670-8418(Ben) or 2014 Hale Ct./Reading, PA 19610.

BOSTON HC TEST PRESSING auction: SSD'Get it Away' xclaim/DYS 'Brotherhood' x claim/JerrysKids 'Kill Kill' taang/Straw Dogs first lp enigma/Kilslug lp taang/Pcycho 10"/AC 'Staying Alive' 7"/Disrupt 'Refuse Planet' 7"/STP 'Only Lies' 7"/Wrecking Crew 'Judgement' 7" Send bids to John Kozik/PO Box 58/ Boston,MA 02314 USA. Include Phone # for faster reply.

SETSALE: Nihilistics first lp $25/Germs 'Lionshare' lp $15/ Y.O.T. 'Can't Close' 12" $20/Beastie Boys 'Pollywog' lp $20/ C.O.C. first lp orig. cover $15/Misfits 'evillive' 12" orig. $25/N.B.S.H. lp $10/ Pagan Babies lp Hawker $10/P.I. 'kings of punk'pusmort lp $20/ v/a Where the wild things are 12" $20/ v/a "Look at the Children" lp silkscreen cover $10/Madball first 7" $20/DeepWound 7" orig. $50 or best offer. John Kozik/PO Box 58/Boston, MA 02134 USA

SETSALE: F.U.S. 'Kill for Christ' $25/ "My America" $20/Big Boys 'Fun Fun' $25/ 'No Matter' $15/ Kingface lp $20/ Bad Brains 'Rock for light' white way $20/ P.I. 'getting the fear' 12" $30/Justice League lp $10/ Social D 'Mommy' clear $15/ 7 Seconds 'Blast and Committed 7" $20 each/ Deathwish tailgate 7" $20/Beastie Boys 'Polly' 7" $25 'Cookiepuss' 12" $20/Wrecking Crew lp $10/ Xray Specs 'Highly' 'I'm a poseur' 'Identity' 'Germfree' 7" $10 each/ Misfits 'evil is as evil does' + Beware 7" $10 each. John Kozil/ PO Box 58/Boston, MA 02134 USA

GG ALLIN: Largest catalog in the world. Get the real deal. Don't settle for shit quality and long waiting. Included are videos from 1981-1993, best copies anywhere and many masters, GG CDs, cassettes, rare singles, GG Doll, headstone poster, many different t-shirts, prints from original art-work and new Murder Junkie releases and more. Fastest service for years. Call if you have any questions. Write Merle Allin/214 E.24th St. #5B, NY,NY 10010. Call (212)889-8334. $1 for large GG Catalog.

GG ALLIN: Funeral Video. This 90 min. video contains GG's wake, funeral and head stone memorial. The rock and roll terrorist is laid to rest for this ultimate hellride taken from the original master tape. Don't settle for shit quality from anyone else. The most outrageous funeral ever. Send $30 US, add $5 overseas. Money orders only. Write Merle Allin, 214 E.24th St. #5B, NY,NY 10010. Call (212)889-8334. $1 for large GG Catalog.

VIDEOS: over 1000 show. GG, Murder Junkies, Dwarves, Fear, Antiseen, Screech-ing Weasel, Queers, RAncid, Op Ivy, Germs, Pennywise, Trashwomen, Bad Religon 96, Conflicy, Monster Magnet, NOFX, Beasties, Mummies, Misfits, Lunachicks, Insaints, Pistols, Buttholes, Primus, Dead Boys, DKs, Ramones 96, Rollins, Circle Jerks, Dickies, Social D, Exploited, 7 Year Bitch and many, many more. Write Merle Allin, 214 E.24th St. #5B, NY,NY 10010. Call (212)889-8334. $1 for 40 pg catalog.

VIDEOS: Over 1000 shows. All, Adolescents, Adicts, Bad Brains, Bikini Kill, Black Flag, Burn, N. Cave, Chaos UK, Circle Jerks, Cows, Cromags, Damned, Dayglos, Descendents, Dickies, Entombed, Exploited, Eye Hate God, Flipper, Fugazi, GBH, SJ Hawkins, Hole, Jawbox, KMFDM, Hyenas, Leeway, Lyres, Madball, Marilyn Manson, Meatmen, Mighty Bosstones and many, many more. $1 for 40 page list. Write Merle Allin, 214 E.24th St. #5B, NY, NY 10010. Call (212)889-8334. Quickest service anywhere.

EUROPEAN PUNK WANTED Rancid X 7", Guilty Razors 7", Lost Kids 7", Fun Things 7", Absenteese 7", Razar 7", P.I.G.Z. 12", Bastards (Finland, Italy, Switzerland), etc. Will you send me your list, please?: Kazuhiro Emori/2-36-4 Kitama-Gome, Ohtaku Tokyo/143 JAPAN.

SERIOUS COLLECTORS of punk-wave-core 1975-85, Stoopid Records now open 6546 Hollywood Blvd. #212, Hollywood, Ca 90028. 12:00-8:00 m-th. 12:00-10:00 fri-sat. Send detailed wants for mailorder or call 213-467-6990. Buy, sell, trade.

7" BOOTLEGS for sale. Bad Brains/ Danzig #49/1000 $35; #889/1000 $20, Release "No Longer" $20 . Youth of Today "Live At CBGB" 1986, $50, Gorilla Biscuits 1990, $50, Malefice "Overboard" $40, Flipper "Sex Bomb" original pressing $50, Manifesto #735/1000 $20. (302)645-4534. John. Keep calling, I don't have long distance.

7"S FOR SALE or trade. Got Flower, Aversion, Therepy, The World Is A Lonely Place comp., Coffin Break, NY Loose, Expatriate, Acid Green, Fratricide, Urban Terror, Stand Up, Marcus Hook, Idora, CR, Sleeper. Call (302)645-4534-John.

WANTED: SCUMPUNK, drunk punk, old school 77 style bands to play 3 day punk festival in summer of 97, Scumfest. Bands or fans call or write for info. Andy Miller/ 2326 Sheffield Rd./ Raleigh,NC 27610 or call between 6-10pm weeknights (919)833-6520

MAXIMUMROCKNROLL classifieds

SPIKED LEATHER, BONDAGE, SM. Spiked belts, collars, wristbands, restraints, cones, pyramids, studs. Anything you need, punk as fuck handmade leather products. Are you sick of paying out the ass for cheaply made leather ware? Guaranteed highest quality at low prices. Custom orders also made. Send stamp for catalog to my new address: B:Leather, 2072 Richfield Dr., Kettering, OH 45420.

DMZ (DE-MILITARIZED zine) issue #1. DMZ #1 deals with topics such as youth and the prison system and kids on death row. DMZ is entirely produced by youth concerning issues of justice and violence young people face. DMZ is currently looking for young writers 25 and younger for the next issue. Write to Youth Peach Zine/ War Resisters League/ 339 Lafayette St./ New York, NY 10012. (212) 228-0450, fax: (212)228-6193; e-mail: wrl@igc.apc.org

AUSTRALIAN PUNK zine needs demos/ cd's/ vinyl/ zines to review. Also seeking short fiction pieces and scene reports from everywhere. To: Eric Wedgwood/ POB 1601/ Lismore, NSW 2480, Australia. E-mail: ewedgw10@scu.edu.au

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ARIZONA STATE UNIVERSITY 21 year old guy is going to ASU beginning fall '97 and would like to meet nice people, punk or otherwise, from school and nearby. Write and tell me how much fun it is out there, a response is guaranteed. Dak W./10920 Beech Creek Dr./Columbia, MD 21044

GOSPEL CHAP-book nuclear vision. Harp and trumpet music with text $4.95 each. Contact: Anthony Russ/ 1324 Burdsal Pky/ Indianapolis, IN 46208

NEED PUNK Contributors. I'm starting up a free zine titled "Standstill Abort!" Get off your ass and send interviews, reviews, artwork, commentary/analysis on society/ humanity, etc. Be heard! Racist/ plastic people don't waste my time. Will send zine to used replies. Fil/ 325 Palm St./ Canton, IL 61520. D.I.Y.!

AMHERST, MA I'm moving there Sept., (UMASS). I'm 22, male, vegetarian, smoker, drinker (not excessively, anymore!) Into: silkscreening, biking, playing guitar, reading. Music: Sabbath, Accused, Cringer, Neurosis, Thatcher on Acid, J Church, Fifteen, Buzzov-en, old 60's ska, and tons more. I'm lookin' for a place to live, or just fun people to hang with, also join/ start band. Write or call soon! Noah (617) 254-4332. 19 Saunders St./ Allston, MA 02134

FOR A CATALOG OF COOL TEES, patches, stickers & music. Send a stamp or SASE to us at: Attitude, POB 64, Greencastle, PA 17225 or call 717.597.9065.

JUST REVIEWS is a new zine dedicated to band reviews and ads - reviews are *free*, ads are $1. Send CD, vinyl, or ad to: Just Reviews/ 150 Havelock Ave. S./ Listowel, Ont./ N4W 2A4/ Canada.

HORROR MOVIES WANTED: Looking to buy cheap copies of any horror or gore films and back issues of *Fangoria* magazines plus I'm also interested in trading tape copies of punk, oi!, etc. Also looking for female pen pals into horror films and punk music. Write: Shawn, PO Box 530, Cherokee, NC 28719

HELP!!! 19 Y/O female film student moving to Philadelphia this fall. Any inside info on the local underground film/music scene there will be greatly rewarded. Life influences include: Lydia Lunch, X, Richard Hell, de Sade, Diamanda Galas, John Waters, Stooges, Valerie Solanas, cinema of transgression, etc. Contact: Zoe/ 2315 Green St,/ Harrisburg, PA 17110. E-mail: ZoeCliche@aol.

PORN PUNK PORN Fire Storm Productions is looking for punk/alternative females and couples to be in punk sex films. Punks, skins, hardcores, gothics, freaks, ravers, modern primatives, tattoos, piercings, etc... $200-300 a scene, must be 18 & up. Also want bands to be on soundtracks. Send SASE. Fire Storm Productions/ PO Box 422965/ San Francisco, CA 94142-2965. (415) 621-9889

HOMOCORE! Looking to form a Homocore chapter in the New England area. All interested folks should write for a whole big packet of information: Angela, P.O.Box 2568, Quincy, MA 02269-2568, email: TrollopsXX@aol.com. Or email Joel: Smitten@aol.com. Musicians, artists, and zinesters, please get in touch!

NEW QUEER PUNK ZINE now available. Trollops issue one, with Homocore New England, Tribe 8 groupies, interviews galore, Danyella from Cypher in the Snow, and all sorts of other queer punk fun. Send $2 to Angela, P.O.Box 2568, Quincy, MA 02269-2568. Queer punk bands in the Boston/Providence area, get in touch!

VIDEO HOLOCAUST video fanzine with Deceased, Psycho, Bulge, non-fiction, short film & hosted by porno star Becky Sunshine & more only $6.00 or trade for your bands video or homemade porno to: Sea Monkey, PO Box 5461, Laurel, MD 20726.

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RAPID FIRE MAGAZINE #15 contains over 100 live band reviews, interviews with Nufan, Zero Boys/Tonic Reasons - Terry Howe, RFM Motorcyle Tour 1996, War of the Superbikes - 1996, Motorcycling with the Monster, CD/7"/zine reviews, more! Send $2 cash to RFM #15, RD #1, Box 3370, Starksboro, VT 05487-9701. 40 pages.

WOMEN OF THE WORLD, send me your filth! 26 y/o 300 lb. shaved head punk wants to correspond with girls and women of all ages, races, and degrees of beauty. I especially want porno videos with you starring, nude photos, and frank letters where you tell me your most hidden and nasty desires. Also want just plain pen pals. I'm into - Black Flag, NoFX, Screeching Weasel, Misfits, Minor Threat, Ramones, and many other things. If you send the naughty stuff I may just reciprocate. Joey, POB 42, Battle Creek, MI 49017.

JOBLESS ANTI-WORK WEAR wanted: all shirts, all baseball hats (most wanted maroon w' white lettering), courier/map bags, interested in other Jobless wear too. Write w/ description, asking price, and condition. Moo Cow/ POB 616/ Madison, WI 53701.

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YUMMY PUNK ROCK GIRLS: Are you in the San Fernando Valley? Me: 25 y/o punkabilly who seeks female friends, under 30, to go to shows, smoke out, search for vintage clothes, trade horror stories, and have a time. Music: Social Distortion, Queers, Dave and Deke, Descendents. jscholte@anim.dreamworks.com. 4528 Murietta Ave. #8, Sherman Oaks, CA 91423.

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18 Y/O MALE looking for pen pals from all over. Into punk, some hardcore, and emo. Faves include Misfits, Black Flag, Propgandhi, Tilt, Texas is the Reason, Braid. I will respond to all letters., Tape traders get in touch. Anthony Bollero/ 504 N. Durkin Dr./ Springfield, IL 62702

WANTED: Correspondence/submissions from Asian and other minority punks. Experiences, outlooks for possible print in my zine. Anyone out there over 25? Would like to hear from you as well. Send to: Ben/ 624 W. University #240/ Denton, TX 76201

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tues 20th ?
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wed 2 8th ?
thurs 29th mer ced ca the fatty mocha (209)722 0667
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sat 31rst sunnyvale ca (510)652 0466 w/ oppressed logic
june

sun 1rst reno nv f s u w/ oppressed logic
mon 2nd sf ca paradise lounge w/oppressed logic
tues 3rd santa rosa ca los caporales (510)848 2043
wed 4th ?
thurs 5th ?
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sun 8th montana great falls
mon 9th
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wed 11th ?
thurs 12th ?
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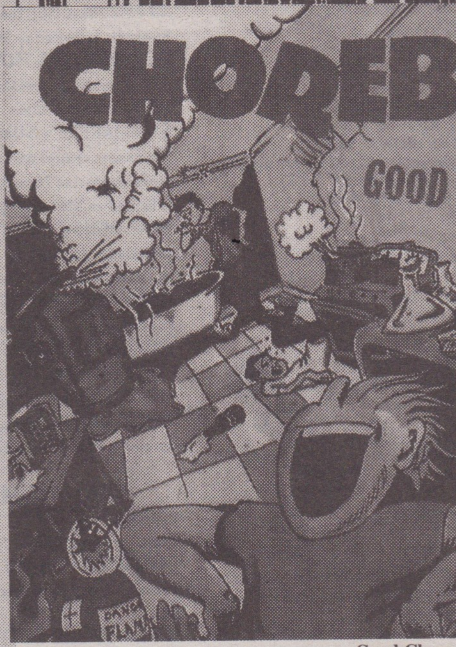

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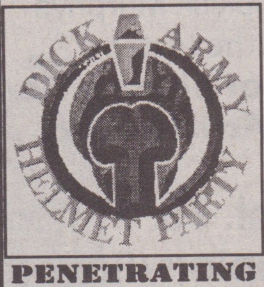

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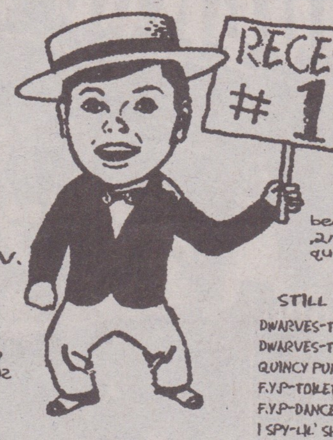

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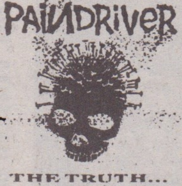

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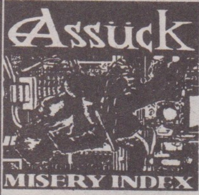

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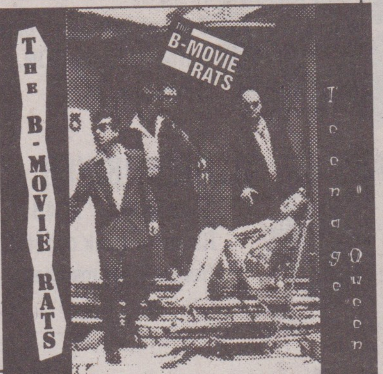

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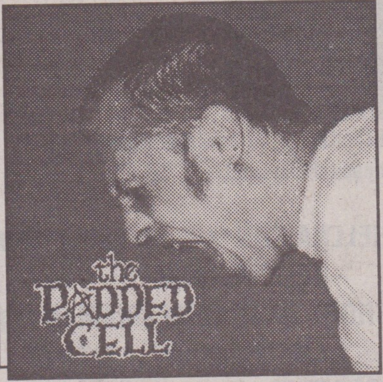

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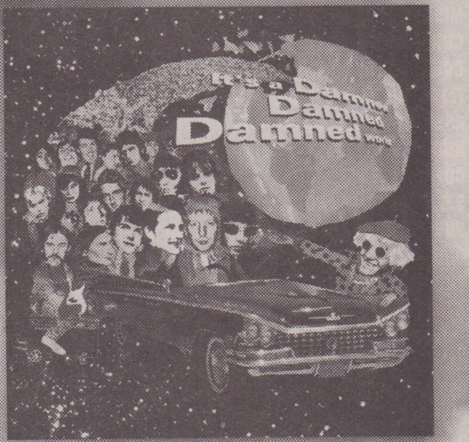

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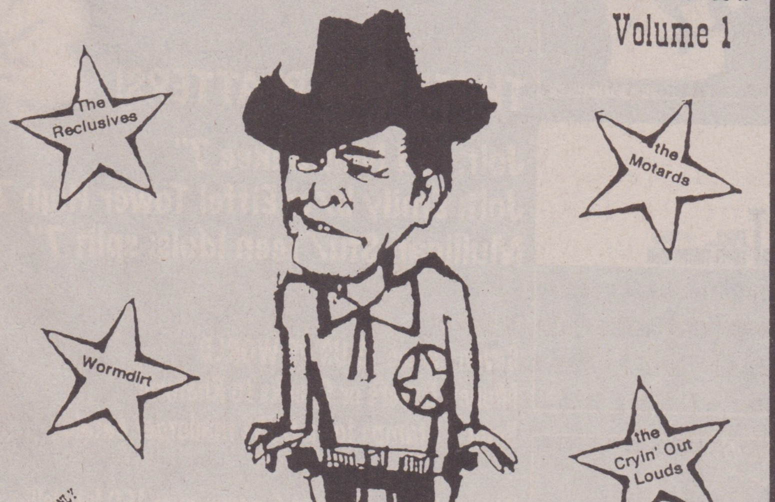

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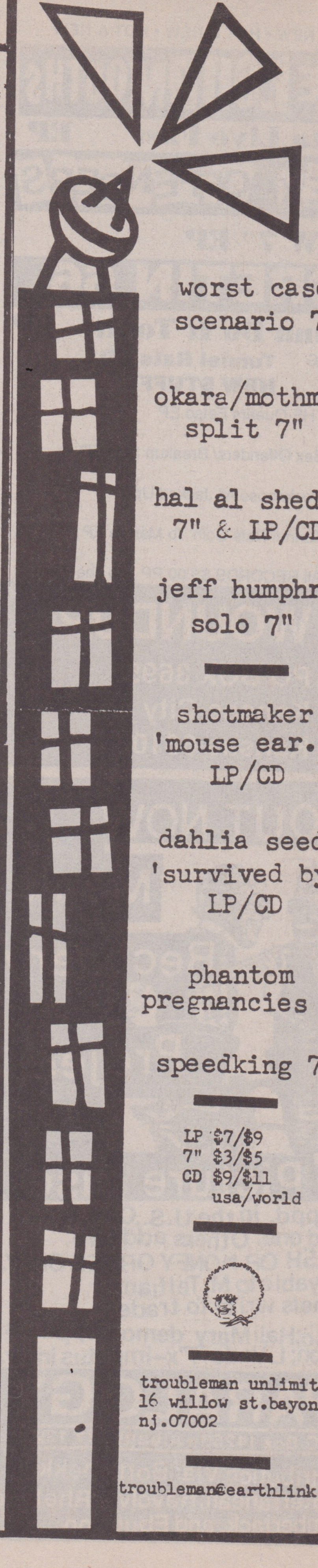

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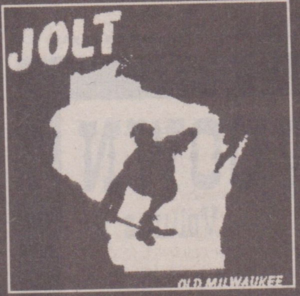

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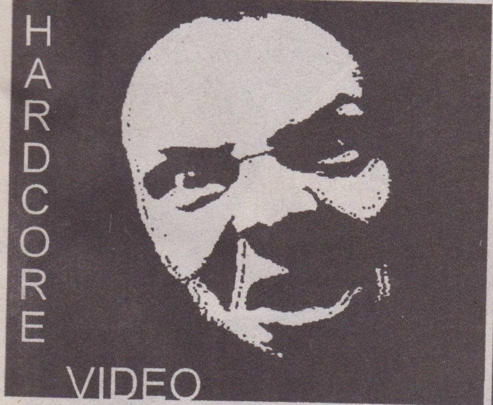

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